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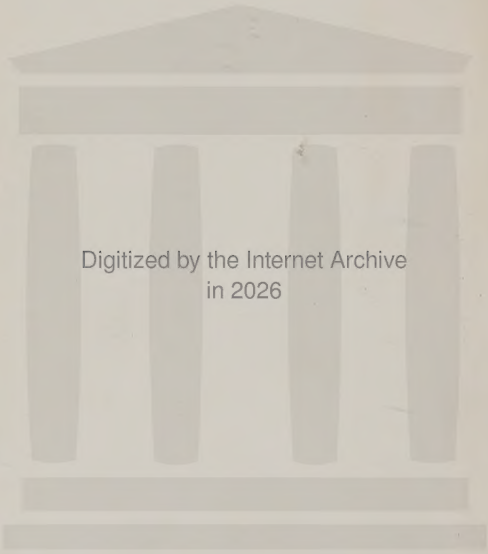
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GLOUCESTER AND WORCESTER

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Gloucester Cathedral

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BELL'S POCKET GUIDES - CATHEDRAL TOWNS
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GLOUCESTER AND WORCESTER

WITH

TEWKESBURY, DEERHURST AND MALVERN

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GLOUCESTER

The Cathedral

History

It is recorded that a religious house was founded at Gloucester by Osric, viceroy of King Ethelred of Mercia, in 681. It was probably a double foundation for monks and nuns, dedicated to St. Peter. The first Abbess was Kyneburga, Osric's sister.

In 823 the establishment was changed to one for secular priests; but in 1022 Cnut expelled the priests and introduced monks of the Benedictine rule. The building was then reconsecrated to St. Peter and St. Paul.

In 1058 Aldred, Bishop of Worcester, in whose diocese Gloucester then was, began to build a new church dedicated to St. Peter.

In 1072 Serlo, chaplain of the Conqueror, became Abbot, and found the convent reduced to "two monks and about eight small boys." His work was interrupted by civil war in 1088, when the church of Aldred was destroyed. Under his rule the members increased exceedingly.

A new church was begun in 1089, and on July 15th, 1100, the Norman choir as far as the eastern side of the crossing was dedicated with great pomp by the Bishops of Worcester, Rochester, and Bangor.

Abbot Peter (1104–13) surrounded the abbey buildings with a stone wall. The church was badly damaged by fire in 1122; the piers in the nave, then in course of erection, still show traces of this severe fire.

The nave would seem to have been completed by 1160. Between 1164 and 1179 one of two western towers fell down.

In 1190 there was another fire, which did great injury to the monastery, and is said to have destroyed the greater part of the city.

In 1216 Henry III was crowned in the church.

In 1222 the great eastern tower was built under the direction of Helias of Hereford, the sacrist; but no traces of it now remain. Helias also made new stalls for the monks in the choir; a mere fragment of one of these stalls has been preserved behind the seat of the canon in residence.

An Early English Lady Chapel was built between the years 1224 and 1227 by Ralph of Willington and Olympias his wife, and was known as the Chapel of B. V. M. in the Cemetery.

In 1242 alterations in the triforium of the nave were made and the roof of the nave was vaulted. The rebuilding of the south-west tower was begun at the same time, and was finished in 1246. In this year the old Norman refectory was demolished, and a new one begun to the north of the cloister. This building was pulled down in the seventeenth century.

In 1283 Gloucester Hall, predecessor of Worcester College, at Oxford, was founded as a residence

for thirteen monks, to be chosen out of the brotherhood at Gloucester.

John Thoky, who was Abbot from 1306 to 1329, introduced a line of great builders, who transformed the church. He reconstructed the south aisle of the nave and completed a new dormitory in place of the old one destroyed by fire.

His successor, Wigmore (1329–37) carried on the work which had been planned. In 1331–7 the south transept was recased and vaulted almost as it is seen to-day. He also built the screen which separated the nave from the choir; parts of it are incorporated within the present nineteenth-century screen.

In the time of Abbot Adam Staunton (1337–57) the great vault of the choir was made, together with new stalls on the north side. In defraying the cost of his sumptuous additions, the oblations at the tomb of Edward II were of much assistance.

Thomas Horton (1351–77) finished the work by the completion of the high altar, the presbytery, and the stalls on the south side of the choir. He was also responsible for the tabernacle work at the north side of the entrance to the choir, and the casing of the north transept. He built the east alley of the present cloister as far as the door of the chapter house, and other monastic buildings, including the great hall—now part of the Deanery—in which the King held his parliament in 1378.

The cloister was completed by Abbot Frocester between 1381 and 1412.

John Morwent (1420–37) destroyed the west

front (which seems to have had two towers) and reconstructed it. Under Abbot Seabroke (1450–7), the monk Tully took down the tower as far as the Norman piers and built the present tower; but the Abbot died before it was completed.

The present Lady Chapel was begun by Abbot Hanley (1457–72), and finished by his successor, Abbot Farley (1472–98). The eastern bay of the chapter house is also of Hanley's time.

The Abbey was surrendered to Henry VIII in 1540, when William Malvern or Parker was Abbot.

After the dissolution of the monastery, the church became a cathedral church, and, as at Bristol, was ascribed to the Holy and Indivisible Trinity. The first Bishop was John Wakeman, late Abbot of Tewkesbury, and the first Dean William Jennings, late Prior of St. Oswald's, Gloucester.

In 1657 the church, which seems to have gradually fallen into a state of considerable decay, was, as elsewhere, made over by grant to the mayor and burgesses of the city, at their request, but was resumed in 1660 by Dean and chapter.

Bishop Benson (1734–52) was a benefactor to the fabric, and to him were due the pinnacles to the Lady Chapel, and the screen by Kent which ran from north to south at the entrance of the choir; the pinnacles and the screen were pulled down in 1820. The tower was restored about 1798, and the nave was paved in 1786.

After the improved financial position of the cathedral instituted by the Ecclesiastical Commissioners in 1855, an era of restoration was introduced.

A report of what had become necessary was drawn up by Messrs. Fulljames and Waller, and on this report was based the exterior restoration work which proceeded irregularly during the next twenty years. At first mere repair of decayed stonework was attempted in various parts of the church, mainly on the outside. Eventually, under the very able initiation of Mr. F. S. Waller (who was followed as resident architect by son and grandson in later years), the restoration of the interior was undertaken on a large scale. Sir Gilbert Scott was, by Mr. Waller's advice, selected as consulting architect, and supervised the large alteration begun in 1869 and extending over the next four years—the renovation of the clerestory windows and of the roof of the choir, the south porch, the seating of the choir, the reredos, the south porch and iron gate, the stalls to some extent, were all taken in hand.

In 1891 a fresh appeal was made; the Lady Chapel was restored in 1894–6, and opened again for services in 1897.

In 1907 further work of importance was begun on the tower and elsewhere under the direction of Mr. F. W. Waller, who also superintended the restoration of the great cloister and the east window.

Since the war no work of such anxious magnitude has called for execution. The refurnishing of three ancient chapels, however, has been undertaken, and a large amount of repair has been done within and without the church. The Lady Chapel has also been enriched by the stained glass of Mr. C. W. Whall.

The memorial window in the chapter house is also by him.

The arms of the see are azure, two keys in saltire, or.

Exterior

Of the building as originally constructed, practically the whole, as far as the outline is concerned, may be said to remain as it was at the middle of the twelfth century. The massive Norman nave, the slype or covered passage between the Deanery and the north-west wall of the cathedral, the two transepts with their turrets, the choir with its various chapels and aisles, the chapter house, and the Abbot's cloister, are all parts of the original building, although later additions have partly concealed them, and portions have been reconstructed.

The arrangement of the buildings differs in one very essential point from almost every other in the kingdom. The cloister and the monastic buildings were, as a rule, on the south side of the church, for the sake of shelter, and also of sunshine. At Gloucester they are on the north side, owing to the position of the little stream which ran through the house, and was utilised for domestic purposes.

Except in respect of Decorated architecture, examples of which are scarce, few churches in England exhibit so complete a school of Gothic in all its gradations as Gloucester Cathedral. It is probable that very little new work was done in connection with this church until the monastery

ecame vastly enriched by Abbot Thoky's policy
n causing the body of Edward II to be brought
rom Berkeley Castle for interment in his abbey
hurch. It is said that the amount of offerings made
t the tomb during the reign of Edward III was
nough to have entirely rebuilt the abbey. In
onsequence of this the cathedral is full of some of
ne finest examples of the styles known as Transition
rom Decorated to Perpendicular (anticipative
erpendicular) and pure Perpendicular—a style
hich is generally acknowledged to have origin-
ed at Gloucester. On every side there is some-
ning to interest the careful observer.

The West Front. Compared with many others
f our cathedral fronts, this front may seem to be
f less interest, but it has the great beauty of sim-
icity which prevents it, when viewed in the fore-
round, from killing the rest of the picture. The
uttresses of the great window are ingeniously
ierced, so as not to cut off the light; and the
arapets, also of pierced or open work, should be
refully noted.

Plain transoms cross the lights, whereas in the
side the tracery and cusping are elaborate. This
fect will be noted also in the east window of the
oir and elsewhere.

Of the western towers which formerly existed no
aces now remain. They disappeared altogether
hen Abbot Morwent altered the west end and
ont. This front was restored carefully, where
ecessary, in 1874.

The South Porch is the work of Morwent, who was

Photo by Frith & Co., Ltd.

The South Porch

Abbot 1420–37. Over the doorway, in the centre, stand St. Peter and St. Paul, and the four Evangelists. Below are King Osric and Abbot Serlo, the two founders of the Abbey Church. The four figures in the niches of the buttresses represent St. Jerome, St. Ambrose, St. Augustine, and St. Gregory. The windows of the porch have been formed by piercing the internal tracery. This has a very curious effect when viewed from the inside. Over the porch is an unfinished parvise. The main doors are very good specimens of fifteenth-century work.

The South Transept (or St. Andrew's Aisle), as far as the walls are concerned, was originally built in the twelfth century, but there have been so many alterations in the exterior that it is difficult to date its various portions.

In spite of the many alterations and some restoration, the south front of this transept contains much interesting Norman work, which has been re-used in a very clever way. The square-flanking towers, with their later spires, the arcading over the head of the window, and the graceful curve in the battlement are all worthy of attention, and will serve to confuse visitors before they realise that at Gloucester the Norman architecture is often concealed under a later casing, and that there is a great deal of old work re-used in the new.

There is a curious flying-buttress, too, which goes across the west window of this transept to strengthen the south-west corner of the great tower. In fact, the south side of the church is the only side that, as builders say, has "settled" at all.

In 1867 a Roman tessellated pavement was discovered near the south front of this transept.

The Tower. Of all the exterior beauties, the most striking is the beautiful and graceful tower. Placed where it is, almost in the centre of the long line of the nave continued in the choir and Lady Chapel, at the point where the transept line intersects it, it is the grandest and most impressive feature of the outside. The tower is 225 feet high to the top of the pinnacles, and the effect of it is extremely fine. From the main cornice upwards, the whole of the stone-work is open, and composed of what at a distance appears to be delicate tracery, and mullions, and crocketed pinnacles. Restored about 1789, the tower was restored again with great skill by Mr. F. W. Waller, 1907–11.

It is, in all probability, the third tower that has been built since the church was founded. There are piers still remaining of the Norman tower erected early in the twelfth century; and, as we are told in the *Saxon Chronicle* that in 1122 the fire which originated in the upper part of the steeple burnt the whole monastery, it must be inferred that the superstructure was largely of wood. It is known that a hundred years later the great eastern tower was built with the help of Helias of Hereford. This central tower was in great part taken down by the monk Tully, and rebuilt in the Perpendicular style in the time of Abbot Seabroke (1450–7).

The Bells at Gloucester are peculiarly interesting because of the age of the great bourdon bell, and Nos. 2, 5, and 6, which escaped the clutches of the

despoilers at the time of the Dissolution. These are all of the fifteenth century. The chimes, restored in 1762, play four tunes, which are changed every other day.

An interesting feature is the method of joining the Lady Chapel to the choir. This involved a piece of exceedingly clever and graceful construction; there is the minimum of hindrance to the light passing through to the east window, and the maximum of support to the convex east window.

Another interesting feature in this part of the exterior is the construction of the two passages—chiefly of re-used Norman work—which make up the greater part of the so-called Whispering Gallery—i.e. the passage connecting the north and south triforium of the choir.

Under the east end of the Lady Chapel is a passage which was made to give access from one side of the building to the monks' cemetery, because at the time the Lady Chapel was built the east end coincided with the boundary of the abbey land.

Within the area once contained by the boundary walls of the abbey are remains of four of the original *Gateways*. The finest of these is that which leads into St. Mary's Square, and the best view of it is obtained from the steps of the memorial to Bishop Hooper. It is a very typical specimen of Early English work.

The inner or Blind-gate gives access from the lower College Green to Miller's Green, where the monastic bakehouse, brewhouse, and such-like offices were placed. It also led to the later Abbot's

lodging. The existing gateway is of the fourteenth century.

Only a fragment of the south gateway, leading towards the city, remains. It is known as King Edward's Gate. It was afterwards restored by Abbot Malvern (or Parker). On the south side of what is left of the gateway is the badge of King Osric, sub-king of Mercia, who died in 729.

In College Court, a narrow turning leading from the north side of Westgate Street into the close, is a small gateway, consisting of a flattened archway with canopied niches at the sides.

The Little Cloister consists of an irregular quadrangle, with sides of varying length. The garth wall is a good specimen of Perpendicular work. There are five openings on each side. In the times of the Great Rebellion the little cloister was partly unroofed. The western walk is part of an interesting fifteenth-century house which is built over it, and the south walk has a lean-to roof.

The other two walks, which are now unroofed, were formerly covered by part of a large building where lay clerks and others lived. This was called Babylon, but all traces of it were destroyed in 1830.

Close by, to the north-east, are to be seen six graceful arches of Early English work. These are a portion of the remains of the *Infirmary* or "farmery," which was "deemed superfluous" at the suppression, and for the most part pulled down.

The Chapter House is entered from the east walk of the cloister through a Norman archway of very good work, enriched with zigzag ornament.

Originally consisting of three bays of Norman work, it probably, like the chapter houses at Norwich, Reading, and Durham, terminated in a semicircular apse. The present east end is of late Perpendicular work, and makes a fourth bay. Judging from the method in which the new work was joined on to the old in the fifteenth century, it would seem that the builders intended to remodel the whole building. The vaulting of the later part is well groined, and the window is good. It commemorates local men who fell in the South African War. The roof of the three Norman bays is a lofty barrel-vault supported by three slightly pointed arches springing from the capitals of the columns, which are curiously set back, and separate the bays.

Norman arcading of twelve arches—i.e. four to each bay—runs along the three westernmost bays on the north and south walls, and in the arcading are inscriptions restored from the wording given by Leland. Below the arcading can be faintly seen the line of the stone bench on which the monks sat in chapter.

The lower part of the west wall shows distinct traces of fire, which the upper part does not. This seems to confirm the idea that when the fire of 1122 broke out and destroyed so much, it burned down the cloister and the temporary roof of the chapter house, both of which were probably of wood.

Walter de Lacy was buried in the old chapter house with great pomp in 1085. Others buried in the chapter house in later days are recorded upon the walls.

The Great Cloister is entered from the church by a door near the organ-screen in the north aisle of the nave. It was begun by Abbot Horton (1351–77), who built as far as the door of the chapter house, and finished by Abbot Frocester, 1381–1412. It will be noticed that the mouldings, the tracery of the windows, and the character of the work generally differ. It is perhaps no exaggeration to say that the cloister is the finest and most perfect in the kingdom. The vaulting is of the kind known as fan-tracery, which is found also at Peterborough, at Ely, and in the chapel of King's College, Cambridge, the latter being one of the last examples of the method.

The outer walls are of Norman construction, but have been refaced with Perpendicular panelling.

Though the cloister is quadrangular, the length (about 148 feet) of each of the four walks is not quite the same, but the width is 12½ feet and the height 18½ feet.

On the right-hand side in *the East Walk* is a door which was inserted in 1874 in the wall in the same position as the former door into the monks' *Locutorium* or parlour. The original wide opening of the doorway may be seen under the moulding of the panelling on the wall.

The passage to which the glazed door gives access is chiefly of early Norman date. Its use was two-fold. First, it was the place where talking was allowed at such times as it was forbidden in the cloister. Hence its name of *locutorium*, or, in English, the parlour. Secondly, it was the way for the monks to go to their cemetery.

Photo by J. R. H. Weaver

The Cloister

Above the passage are two floors, one being a vestry, entered from the north-east chapel of the choir, and the upper one, once a dormitory, is now the library of the Dean and chapter.

The space behind the chapter house and the end of the east walk was occupied mainly by a dormitory.

The first window in the east walk, beginning at the south corner, nearest to the door in the north aisle, is one of four lights, by Hardman, to the memory of Rev. H. Burrup, a missionary of the Universities Mission, who died in Africa in 1862.

The eighth window is a memorial to Rev. John Luxmoore, D.D., who, after being Dean of Gloucester from 1800–8, was Bishop of Bristol, later of Hereford, and finally of St. Asaph, where he died in 1830.

All the glass is modern, and poor.

At the north end of the walk is an Early English door, which gave access to a passage leading to the infirmary cloister.

The North Walk was closed at both ends by screens, and must therefore have had some special use. From analogy with the arrangements at Durham there can be little doubt that this alley was partly appropriated to the novices. We have curious evidence that the north alley at Gloucester was so appropriated in the traces of the games they played at in their idle moods, for on the stone bench against the wall are scratched a number of diagrams used in playing the games called "Nine men's morris" and "Fox and Geese."

The Monks' Lavatory takes up four bays. It is

47 feet long by 6½ feet wide. A lead cistern provided with taps used to stand on the stone platform which takes up half its width, and in front was a trough from which waste water ran into the garth.

Opposite the lavatory is a groined almery or recess in which the monks kept their towels. The hooks and indications of doors to this recess are still there.

The windows in this walk as far as the monks' lavatory were filled in in 1896–7, at the expense of Baron de Ferrières of Cheltenham.

There are twenty-seven lights in all, and they constitute the lower part of five windows, a doorway taking the space of three lights. The eighth contains a mitre and a crozier, an initial E and the date 1022. This window is an anachronism, as Edric was not a mitred abbot. Abbot Frocester was the first to wear the mitre, in 1381.

Over the lavatory are four windows, also given by Baron de Ferrières. Like the windows in the lavatory, they contain subjects which are in some way connected with water.

The window of three lights at the north end of *the West Walk* has been filled with glass (by Morris) to the memory of members of a Gloucester family named Wilton.

The window was formerly an Early English doorway leading to the refectory, which was parallel to the north alley of the cloister.

The Slype—i.e. slip or covered passage—which is entered from the south-west corner of the cloister, is a vaulted passage of Norman work, and is under

the chapel of the old Abbot's lodging—i.e. the present Deanery. It was the main entrance to the cloister from the outer court, and also served as an outer parlour in which the monks held converse with visitors.

The South Walk has ten windows, each of six lights, but below the transoms the lights are replaced by twenty carrels or recesses, two to each window. This was the place to which the older monks resorted daily for study (after they had dined) until evensong.

Some of the windows in the cloister are glazed with a peculiarly charming white glass, which admits plenty of light, but is not transparent. The effect is most restful to the eyes after examining some of the bizarre creations in the other windows. When the windows are entirely filled with glass they will contain a history of the life of our Lord.

The garth is now the private garden of the Dean, and is very simply, and therefore charmingly, laid out. It contains the old chalybeate well of the abbey, and also the reservoir for its drinking supply.

The present *Deanery* was originally the Abbot's lodging, in which royal persons, high ecclesiastics, and nobles were entertained. When, however, in the fourteenth century, a new Abbot's lodging was built on the site where the episcopal palace now stands, the Abbot's old lodging was assigned to the Prior.

The Bishop's Palace is a modern building, erected in 1861 by Christian on the site of the Abbot's lodging.

The so-called *Grove*, laid out by a distinguished

headmaster of the King's School, Maurice Wheeler, 1684–1712, on the north side of the church, was used as a school playground till 1855, presumably to the detriment of the windows in the Lady Chapel. It was in that year thrown into the gardens surrounding the east end of the cathedral. These gardens had been originally the monks' cemetery, and adjoining them had been the lay-folks' cemetery, extending along the greater part of the south side of the nave.

The Cathedral School, or *King's School*, is of Henry VIII foundation, as in other cathedrals of the New Foundation. For many years it was held in what is now the library. A drawing of it is given in Bonnor's *Perspective Itinerary*, 1796. The present buildings date back to 1850.

Interior

To appreciate fully the beauty of the cathedral, it must be studied under different aspects and at different times. Much will depend upon the mood of the visitor, much, too, upon the time of day. The Lady Chapel at 7 a.m. is quite a different thing from the Lady Chapel at 10.30 or 12 noon, though always beautiful. The same holds true of the choir and the nave. A slanting light through the south clerestory playing fitfully upon the lace-work of the north side of the choir, or the sturdy pillars of the ever-impressive nave, gives a charm that cannot be described.

The Nave (174 feet long to the tower-piers, 34½

feet wide, 67 feet 7 inches high) differs considerably from other Norman naves, such as are to be found in the cathedrals at Ely, Norwich, or Peterborough, and in the neighbouring abbey churches at Tewkesbury and Great Malvern.

The unique features here are the great height of the massive circular columns, fourteen in number, and the dwarfed triforium or gallery running over the main arches. There are traces to be seen of the original Norman clerestory under the Perpendicular windows, and, judging from this, the height of the clerestory, as originally constructed, must have been but little less than that of the piers in the nave.

This Norman clerestory was first altered at the same time that the roof of the nave was vaulted—viz. in 1242, in the time of Abbot Henry Foliot. This work is said to have been done by the monks themselves.

The fourteen piers are 33 feet 7 inches in height, or about twice the height of those at Norwich, but their plinths are nearly concealed by the pavement put down in 1786. The circumference of each pier is 21 feet 7 inches. With their convex capitals, they resemble those of the west-country churches at Tewkesbury, Malvern, and Pershore. From the piers spring arches of three orders, the inner of two bold rolls and the outer enriched with chevron ornament. In the triforium stage are double openings within containing arches which spring from shafts which have scalloped capitals. The stages are divided by string courses with chevron

Photo by Photocrom Co., Ltd.

The Nave

and foliated carving. The grotesque heads on the arches in the nave are said to represent the various mummeries of the Anglo-Saxon gleemen. A frieze of such may be seen at Kilpeck Church, in Herefordshire. It will be noticed how the cable moulding above the arches passes round some of the western vaulting shafts, and is cut away for those at the easternmost end of the nave.

The West End of the nave, as also the corresponding portions of the two aisles, was pulled down and reconstructed by Abbot Morwent (1420–37) in the style known as Perpendicular, but it is uncertain whether his work was built on the same foundation line as the previously existing Norman work.

The Great West Window contains nine lights, which were glazed by Wailes of Newcastle, to the memory of Dr. J. H. Monk, Bishop of Gloucester from 1830 to 1856.

The modern *Font* is situated in the westernmost bay of the south aisle, on the site of the old consistory court, formerly railed off from the rest of the nave. It is of red Aberdeen granite, and clashes rather with the prevailing grey stone of the building. It is of no particular interest.

The South Aisle of the nave was originally of Norman work, similar in style to that of the north aisle; but was remodelled and rebuilt to such an extent by Abbot Thoky, in or about the year 1318, that the piers and portions of the south wall are all that remain of the Norman work. Rebuilding was necessary, as the south wall had inclined outward.

The tracery of the windows is unusual in design,

it is similar to that in a window of the chapel at erton College, Oxford. Ball-flower mouldings lorn the aisle windows inside and out between the outh door and the steps leading up to the south ansept, and the same ornament is repeated in the aulting of three of the bays and in the triforium of e choir.

The five-light *West Window* of the aisle is in emory of Dr. Jenner and his friend Dr. Baron. The bjects, appropriately enough, refer to miracles of ealing, or restoring to life. Below the window nd towards the door is a tablet to the memory of r Hubert Parry, with lines written by Mr. Robert ridges.

The Fourth Window is in memory of Sir W. uise, Bart. The historical portion represents the oronation of Henry III in Gloucester Cathedral 1216, by Gualo (the papal legate) and Peter des oches, Bishop of Winchester. In the left centre ght is Hubert de Burgh, Earl of Kent, and in the ght is Joceline, Bishop of Bath.

MONUMENTS IN THE SOUTH AISLE

Near the west end of the nave is a statue by Sievier to *r. Jenner*, who introduced the practice of vaccination.

Under the west window of this aisle is an interesting wall-blet in a canopy to *John Jones*, who was registrar to eight shops of the diocese, and was M.P. for Gloucester at the citing time of the Gunpowder Plot.

After passing the south door will be seen a marble sarco-agus, with a bust upon it, to the memory of *Sir G. One-horus Paul*, Baronet (by Sievier), whose name is well known connection with prison reforms.

Close by is a wall tablet to *the widow of Sir Wm. Strachan*

(1770). The carving, which is very delicate and beautiful, is by Thomas Ricketts, a Gloucester sculptor of considerable skill.

There is also a monument to the *Rev. Thomas Stock*, who, with Robert Raikes, was instrumental in opening Sunday schools.

After turning towards the iron gate near the last bay of the south aisle, the tomb of *Abbot Seabroke* will be seen on the left, inside a stone screen, through which formerly was a doorway giving access to the organ-loft. The alabaster effigy represents the Abbot in his alb, stole, tunic, dalmatic, chasuble, amice, and mitre, with his pastoral staff on his right side. Traces of colour are to be seen in the reredos and the roof over it.

At the west end of the Seabroke Chapel, against the first pier of the nave, is a mural monument, rather florid in style, to *Francis Baber*, 1669.

Close to the Seabroke Chapel, on one of the piers supporting the tower, is a bracket with traces of very beautiful blue colour. The canopy above—much mutilated—shows traces of red, blue, and gold.

Almost opposite to this, but nearer to the iron gate, is a recessed tomb to a knight in mixed armour of mail and plate, and by his side his lady, with kirtle, mantle, and flowing hair. Both wear SS collars. The badge on the knight's belt justifies the supposition that the tomb may be that of *Sir Thomas Brydges*, who died in 1407.

The North Aisle retains its original Norman vaulting. The Norman piers, which correspond to the piers in the nave, are divided into several members, and their capitals are in some cases richly carved. In each bay the jambs and arches of the openings are of old work, filled in with Perpendicular tracing. A stone bench along the wall is also Perpendicular.

The door into the cloister at the west end of this aisle contains some very fine work. The wall is panelled on either side, and the panels are said to

Photo by J. R. H. Weaver

The North Aisle

have formerly had paintings of the twelve Apostles. The side niches and the canopy work over the door should be examined.

The door at the eastern end of the aisle, by which access is gained to the cloister and the chapter house, is also of Perpendicular work. Both of these doors have fan-vaulted recesses, like the great west door of the nave. They are so contrived that the doors may open into them and occupy the minimum of space.

The west end of the aisle is the work of Abbot Morwent, and is of the same date as his reconstructed west end of the nave—viz. 1420–37.

The West Window in this aisle was filled with glass by Hardman. It is a memorial to William Viner Ellis of Minsterworth, and depicts events in the life of King Lucius, who was said to have been the first Christian king in this land, and to have been buried in the Church of St. Mary de Lode.

The four figures represent Robert, Duke of Normandy; Thomas of Woodstock, 1397; Humphrey, 1447; William Frederick, 1834—all three of them Dukes of Gloucester.

The third and fifth windows contain some good old glass, but the rest is modern.

In the windows of the clerestory are to be seen some small fragments of old glass. They are of three lights, and contain portions of ornamental borders with quarry glazing, and some medallions, stars in the foliations, and borders of crowns.

The tracery of these windows is ascribed to Abbot Morwent, who rebuilt the west front.

MONUMENTS IN THE NORTH AISLE

That of *Bishop Warburton*, at the west end, contains an epitaph that is worth reading.

Farther eastward is the tomb by Flaxman to the memory of *Mrs. Morley*, who died at sea in 1784.

The tomb of *Alderman Machen*, his wife, and family is interesting (1615), and is one of the few tombs that have not been removed from their original position.

The present *Choir-Screen* was erected in 1820 by Dr. Griffiths, to whose memory a tablet has been inserted in the north-west tower-pier.

The present *Organ* was built originally during 1663–5 by Thomas Harris, the father of the celebrated Renatus or René Harris, and the cost was defrayed by public subscription. It was repaired by Bernhard Schmidt before 1683. Formerly it stood in the gallery of the south transept, over the stalls, but was placed on the screen in 1741.

It was improved by Willis in 1847, again in 1888 and 1898; in 1920 it was rebuilt and new stops added by Harrison of Durham.

Here it should be recalled that the arrangement of the great building was determined by the mediæval builders, and that previous to the Dissolution the choir, presbytery, and transepts were used for monastic purposes and the nave for parochial services. The division of the church was effected by screens across the nave and the aisles approximately in the position of the present organ. The monks' stalls, with the screen towards the transepts, yet remain. The loft (now occupied by the organ) was in pre-Reformation times termed a *pulpitum*,

on which probably stood a pair of organs, and west of it a screen against which was the parochial altar, and above the screen the beam bearing the great rood and its attendant images.

The Choir—of the beauty of which but little idea can be obtained from the nave—is entered by visitors, as a rule, from the north aisle of the choir. Its dimensions are: length, 140 feet; breadth, 33 feet 7 inches; height, 86 feet; east window, 38 feet wide and 72 feet in height.

The Perpendicular work was placed over the old Norman between the years 1337 and 1377—that is, in the abbacies of Adam Staunton and Thomas Horton, in whose time so much was done to alter the character of the building.

By these alterations the aspect of both choir and presbytery was ingeniously altered. Instead of entirely rebuilding the eastern arm, as was common in the thirteenth and fourteenth centuries, the Norman work was allowed to remain, and the whole of the interior wall surface from floor to roof was encased with a design of rare beauty. The arches of the original arcade and triforium, and an added clerestory, were filled with tracery, the spaces between covered with arcade work, and the roof richly vaulted. Attention should be given to a feature resulting from the treatment of the ribs of the vaulting, which are very cleverly provided for in the centre of the tower-arches. The ribs are apparently supported by a light arch thrown across the lower arches. Something of this sort was necessary, as the only alternative would have been

to alter the springing of the vaulting-ribs. These light arches are very graceful, and are best seen from the transepts, or else from the triforium of the choir. Another feature worth noticing in the tower-arches is the way that the two Norman shafts are run into one capital at about the level of the arch.

Looking upwards, the visitor will note the beauty of the vaulting and the bosses placed at the intersection of the ribs. These bosses at the east end of the choir chiefly represent a choir of fifteen angels playing on various kinds of musical instruments, and a figure of our Lord in the attitude of blessing. Originally all the roof was probably painted and decorated, but the existing colour and gilding is recent work, having been done by Clayton & Bell. At first sight the groining of the roof looks most complicated, but, if analysed and dotted down on paper, it will be seen to be in reality a simple geometrical pattern. The bosses will repay careful examination with a glass.

Viewed from the door in the screen, the choir looks in very truth a piece of Perpendicular work, as the Norman substructure is then for the most part concealed. On passing eastwards, a closer examination will prove that the Norman work is all there—that it has been veiled over with tracery from the floor level to the vaulting with open screen-work, fixed on to the Norman masonry, which was pared down to receive it.

Turning eastwards, we are next struck by the loveliness of the east window of the choir. It has

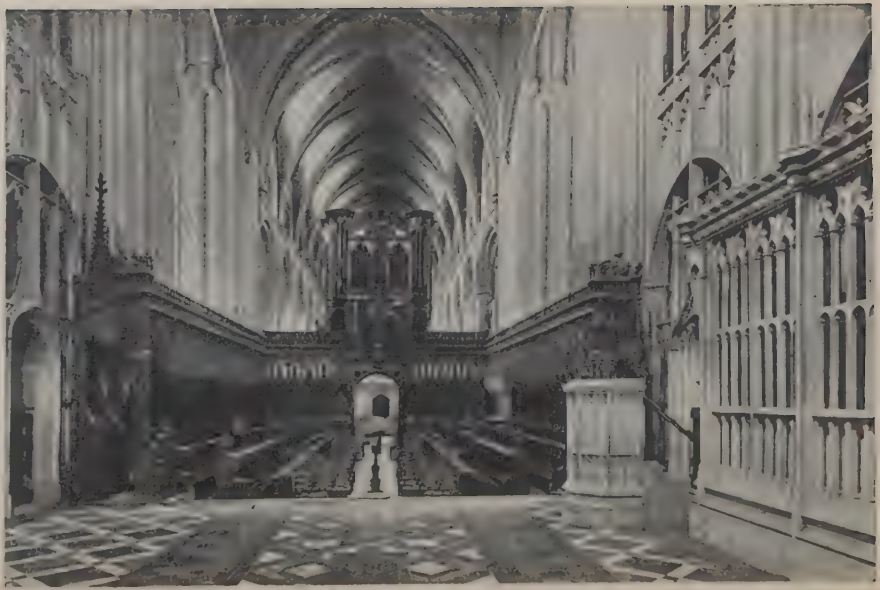


Photo by Frith & Co., Ltd..

The Choir

a curious architectural effect, for it is actually 5 feet wider than the walls which seem to be its two boundaries. The architect took down the Norman east end, raised the roof, and has given us a window with lace-like tracery. It is larger than the east window at York Minster, being 72 by 38 feet; York being but 78 by 33. Both are beautiful.

In 1862 the stone-work of the window was in a very unsafe condition, and about £1,400 was spent in restoring it. At the same time the glass was thoroughly cleaned and releaded.

The window represents the coronation of the Virgin Mary, together with Christ, the Apostles, and various saints and kings.

The date of the original glass is between 1347 and 1350. The shields represent local warriors of the French wars at that time.

In the clerestory on the north side the windows have been restored by Clayton & Bell. They are best seen from the triforium, but are given here as being part of the choir. Following the example of the lights in the east window, these clerestory windows have alternately red and blue backgrounds. Portions of old glass remain in the heads of the windows.

The clerestory windows on the south side are filled with stamped quarries with central medallions and coloured borders, made after the model of remains of ancient painted glass.

The choir contains a peculiarity in its lofty six-light west window, rendered possible by the difference in height between the nave and the choir,

the choir vaulting being about twenty feet higher than that of the nave. The glass at present in the window consists chiefly of patchwork, arranged by Hardman from pieces collected and saved at different times from other windows in the cathedral. It represents a figure of our Lord, with angels on either side. Below are angels playing on musical instruments.

It is customary to credit the Reformation or the Civil War with most church desecration and destruction, but this window was ruthlessly destroyed by an order of the chapter in 1679, nearly thirty years after the Civil War was ended, and nearly 140 years after the dissolution of the monastery.

The effect of the choir as a whole, when glazed with its original painted glass, must have been superb. We may be certain that the glass was the best that could be obtained, for the abbey was wealthy, and glass-painting was then a living art. Glass was made at Gloucester, and Gloucester craftsmen were famous. The glaziers were numbered among the trade companies and guilds of Gloucester, but there is nothing definite to be said as to the place of origin of the old glass in the cathedral.

In front of the high altar is the monument of *Robert Duke of Normandy* (d. 1134), consisting of a wooden effigy of late thirteenth-century date lying on a mortuary chest.

Around the chest is a series of shields bearing coats-of-arms or designs, ten in number, nine of which were originally intended to commemorate

the nine worthies of the world. On the dexter side: 1. Hector; 2. Julius Cæsar; 3. David; 4. King Arthur. On the sinister side: 5. Edward the Confessor; 6. Alexander the Great; 7. Judas Maccabæus; 8. Charlemagne; 9. (at the south end) Godfrey of Bouillon; 10. (at the north end) The arms of France and England, quarterly. The blazoning of 10 proves the chest to be later than the time of Henry IV.

The oak figure was broken into several pieces in the civil wars of Charles I, but was bought by Sir Humphrey Tracey of Stanway, who had it repaired, and presented it to the cathedral.

The Reredos was designed by Sir G. G. Scott, and presented by the Freemasons of Gloucester in 1873. It consists of three principal compartments, in which are groups of figures (sculptured by Redfern) intended to represent the birth, burial, and ascension of Christ. The smaller figures in the niches are Moses and David, St. Peter and St. Paul. Above are nine angels, bearing the various emblems of our Lord's Passion.

Dean Chetwood, in 1716, erected a wooden reredos containing much good carving. Portions of this remain in the south-east chapel in the triforium of the choir, having been brought back from the parish church at Cheltenham, whither they had been removed in 1807.

The Stalls (58 in number), with all their graceful carving, and the misericords with their grotesque ornamentation underneath, have in part had to be restored, while the sub-stalls are new, dating from

Sir Gilbert Scott's restoration, which was finished in 1873.

In *the Sanctuary*, or space between the reredos and the choir, there are some very splendid old tiles; many of them fragments only, but enough to indicate the original beauty of the pavement.

Many tiles were transferred here from other parts of the cathedral early in last century by Mr. Lysons, and this accounts for the presence of tiles of William Malvern, the last Abbot, and some others. The arms of the Brydges family—Arg. on a cross sable, a leopard's face, or, differenced by a fir-cone gules—should be noticed, as they seem clearly the same as those on the armour of the unknown knight in the south transept.

On the south side of the high altar are four *Sedilia*. These have been very much restored, and the niches and canopies filled with figures, by Redfern, representing Abbot Edric, Bishop Wulstan, also Abbots Aldred, Serlo, Foliot, Thoky, Wigmore, Horton, Frocester, Morwent, Seabroke, and Hanley. The rod and entwined ribbon with T. O. are supposed to refer to Thomas Osborne, Sheriff of Gloucester 1512–22, and Mayor in 1526.

MONUMENTS IN THE CHOIR

On the north side of the presbytery, near the steps to the high altar, is a monument to *King Osric*. It was erected in the time of Abbot Malvern, whose arms are in the spandrels of the canopy. On the wall is the inscription: "*Osricus Rex* [*primus fundator*] *hujus* [*Monasterii* 681]."

The Norman piers, which are cut away to receive the tomb, are decorated as to their capitals with the device of Richard II—i.e. the white hart chained, and gorged with a ducal coronet.

Formerly these devices were painted on the stone, but in 1737 they were blazoned on thin metal by the College of Heralds, and put in position.

The other devices are the coat-of-arms of the abbey and the reputed arms of Osric as King of Northumbria. He is represented as crowned and sceptred (clad in tunic, laced mantle, and a fur hood or collar), bearing the model of a church in his left hand.

The next tomb westward is that of *Edward II.* It was erected by Edward III, and, though it awakens our recollection of a partisan King, and his barbarously brutal murder, it also compels our admiration by the beauty of the work. It has been restored, renovated or re-edified, but, in spite of that, appeals to us from the wealth of very highly ornate tabernacle work, the richness, and at the same time the lightness and elegance, of the whole. The details, too, are well worth careful examination.

The tomb was opened in October 1855 by Dr. Jeune, Canon in residence, to satisfy the curious, who doubted whether the King had been buried under his tomb.

Close by is the chantry tomb of *William Malvern* (or Parker), Abbot of the Abbey from 1515 up to the time of the Dissolution. It was erected in his lifetime, but he is buried elsewhere.

There is a very good tile on the floor of this chapel with the arms of the abbey, and some specimens of tiles, with a very fine greenish glaze upon them. Some of the large 7½-inch tiles with the stag—the Abbot's own arms—are particularly good.

On the south side of the choir the bracket tomb or monument—so called from the effigy being placed on a corbel or projecting bracket—should be noted. It is said by some to be Aldred's, by others to be Serlo's, monument. The date of the monument is later then either in point of time. The mutilated effigy bears a model of a church in his left hand, and this points to its being the monument to a founder. It is suggested that it is to the memory of *Abbot Henry Foliot*, in whose time (1228–43) the church was re-dedicated and the nave roof erected.

The South Transept, like that on the north, underwent a complete transformation in the fourteenth century, under Abbot Wigmore (1329–37). It is,

in fact, the birthplace of Perpendicular architecture. In spite of the transformation, the Norman design can easily be traced both in the inside and the outside of the transept. The walls have been ornamented with open panelled work, consisting of mullions and transoms, with very rich tracery and foiled headings.

The south transept, which was also called St. Andrew's Aisle, is 47 feet long, 35 feet broad, and 86 feet in height. The vaulting is lierne vaulting, with short ribs, which connect the main ribs together. There are no bosses in the roof. With an opera-glass it is possible to note the clever joining of the masonry. At the top of the east window are fragments of very early ruby glass.

On the north side of the south transept, between the tower-piers, is an interesting chapel, with a wooden screen dating from about 1510. The panelling inside, as also that on the back of the choir-stalls here exposed to view, is covered with monograms of S and B alternately, all surmounted with crowns.

The chapel is traditionally dedicated to St. John the Baptist, and was furnished for use a few years ago.

The tiles here are of interest, and there are also some outside, both at the east and at the west end of the chapel screen, well worthy of attention. They are chiefly odd tiles, similar to those in the choir, with the name of Farley, others with oak-leaves, others with *fleur-de-lys*, others with lions rampant.

At the west end of the chapel, outside, is a highly

cquered brass of the usual type, in memory of udge Sumner, 1885.

Just before turning into the south transept a tone on the floor will be seen, close to the angle of he wall made by the transept and south aisle, with he inscription: "Here lyeth under this marbell ton Robart Leigh, organist and Maister of the Choristers of this Cathedral Church. He dyed the th. of January 1589" (?). No other record of him urvives.

On the south wall are two doorways. One, vhich is blocked up, is in the south-east corner, and s surmounted by a double-bodied monster, resembng an ape. The other doorway is usually pointed ut to visitors as the "Pilgrims' Door."

In the east window, over St. Andrew's Chapel, an be seen some of the best glass now to be found n the cathedral, dating back to about 1330. At ne head is a white scroll-work of vine-leaves, etc., n a fine ruby-coloured ground, and below are lain quarries with very simple borders. These ave been releaded by Hardman.

The west window is Perpendicular, and is filled vith glass in memory of Mr. T. G. Parry.

The south window in this transept has been filled vith glass (by Hardman) at the expense of Thomas Marling, Esq.

On the east side of the transept will be noted the estored *Chapel of St. Andrew*. The paintings on ne wall were executed in 1866–7 in spirit fresco by Mr. Gambier Parry for Thomas Marling, Esq., n memory of his wife, who died in 1863.

The reredos contains a central figure of the Saviour between St. Andrew and St. Peter, with eight figures of smaller size—viz. Job, Solomon, Moses, David, Isaiah, Jeremiah, Ezekiel, Daniel. The remainder of the figures are intended to represent a choir of angels. The windows contain glass by Hardman.

On the north side of St. Andrew's chapel is the 'Prentice's Bracket. In shape it resembles a mason's square supporting an apprentice. Underneath it, as a supporter, is the master mason. The work was probably intended to carry an image with a pair of lights, and perhaps to serve as a memorial of the workmen.

MONUMENTS IN THE SOUTH TRANSEPT

The Elizabethan monument erected in memory of *Richard Pates*, Esq., founder of the Grammar School at Cheltenham, is a poor example of its date—1588.

The next monument commemorates *Alderman Blackleech*, in cavalier costume, and his wife. The date of the tomb is 1639.

Other and later memorials are on the walls, but they are of no special interest.

There is a tablet to *Canon Evan Evans*, D.D. (Master of Pembroke College, Oxford), who died in 1891.

The Crypt, which is usually entered from the south transept, is one of five English eastern crypts, founded before 1085—the others being those at Canterbury, Winchester, Rochester, and Worcester—and extends underneath the whole of the eastern arm of the choir, the ambulatories or aisles of the choir, and the five chapels belonging thereto.

In passing downstairs to the crypt or under-church, we see an inscription over the door of the chapel on the right which refers to the enormous quantity of bones which had accumulated in the crypt, and thus obtained for it the name of "The Bone House." These bones had been brought in from the south precincts outside, all of which had been formerly a burying-ground, and in 1851 were removed to the south-west chapel of the crypt, and later buried in a large grave on the north side of the cathedral.

The crypt consists of an apse, three small apsidal chapels—i.e. a N.E., an E., and a S.E. chapel, and also two chapels underneath the eastern chapels of the north and south transepts.

The first chapel—i.e. that below St. Andrew's Chapel—contains a double piscina with a shelf in good preservation. There are remains of hinge-posts (two sets), and the holes for the movable bar with which the doors could be fastened.

The second chapel—i.e. that underneath St. Stephen's Chapel—contains an arcade of five plain arches with ornament above. There is also a double piscina with shelf in good preservation, and a large altar-step, 6 feet 2 inches by 4 feet.

The third or eastern chapel, which is under the vestibule leading into the Lady Chapel, contains portions of the building which have had to be replaced by recent work, and some fragments of tombstones.

The fourth chapel, which is underneath St. Edmund and St. Edward's Chapel, also contains fragments, some of them very beautiful specimens of stone-work.

The fifth chapel, which is underneath St. Paul's Chapel, was the chapel through which the procession had access to the crypt from the great cloister. The easternmost portion has some very good vaulting and decoration of the thirteenth century, and contains a very mutilated piscina. The groining of the roof is, unfortunately, falling away by degrees. There are traces of some fine bosses.

The crypt was cleared, drained, and concreted in the course of some restoration that took place during the years 1853–63.

Returning to the ground-level, we may notice that some of the piers in the *South Ambulatory* of the choir show traces of colour decoration in certain lights.

As a whole these ambulatories retain more Norman work, unaltered, than perhaps any other portion of the building.

Near the entrance to the south ambulatory of the choir a tomb and brass to the memory of the *Rev. John Kempthorne*, B.D. (1838), will be found on the right, near the side entrance into St. Andrew's Chapel.

Close to it, upon the floor, is a modern brass, by Messrs. Heaton, Butler & Bayne, to the memory of the *Rev. H. Haines*, M.A., who for twenty-three years was second master in the cathedral school. He died in 1872. He wrote an important work on monumental brasses. His book on the cathedral, which he knew so thoroughly and loved so well, is one of the best guide-books to the building, but, unfortunately, no new edition has been issued since 1884.

The Triforium of the Choir is, perhaps, the finest triforium in existence, and is worthy of special examination. It occupies the space over the ground

loors of the ambulatory of the choir below, and riginally extended round the east end of the Norman Church. The original shape of this part of the building will be more clearly seen by reference to he chapel (D), indicated by dotted lines on the plan. When, in the fourteenth century, the east end of the Norman Church was pulled down, access to this ast chapel of the triforium was no longer possible, nd so the narrow gallery, usually called the Whis- ering Gallery, was made. It is carried by segmental rches, from the south-east to the east chapel, and rom the east chapel to that on the north-east. The asual observer frequently takes it to be a piece of Norman work, but it is in reality the material of Norman builders very skilfully re-used.

The triforium is reached by the staircases in the western turrets of the two transepts, and by arcaded passages passing under the great windows of the transepts. Excellent views across the transepts are thence to be obtained. Still better views can be got from the corner of the triforium (near the painting of the Last Judgment), both across the organ to the north side of the nave and down the south aisle, and also across the choir.

The chapel first reached in the south triforium contains two brackets with rich canopies, and there is a very well-preserved double piscina. Ball-flowers in two rows will be found in the mouldings of the east window. Remains of two canopies in the jambs of the windows are also to be traced.

The massive Norman piers should be carefully studied, as the way in which the later casing work

Photo by J. R. H. Weaver

The South Triforium

has been applied can be more easily seen in the triforium than elsewhere.

The picture on the west side of this part of the triforium was discovered in 1718, against the then eastern end of the nave, underneath the panelled wainscot at the back of the seats occupied by the clergy when the nave was used for service.

Portions of the original frame remain, and they show traces of gilding upon them. The picture has been varnished to preserve it, and, although hung in a wretched situation for light, it is worth more than passing attention.

Sir G. Scharf, in *Archæologia*, vol. xxxvi., says that the picture is English, and is of great importance. He thinks it was painted during the latter years of the reign of Henry VIII, or during that of Edward VI, and points out that it is an epitome of the famous altar-piece at Dantzig, painted in 1467. It is remarkable that in this picture the Virgin and St. John the Baptist, who are usually associated in pictures with the Saviour, are altogether omitted.

The second, or south-eastern, chapel contains many interesting remains of coloured tiles, and old carving, some being linen-fold panels. There are also some finely carved pilasters, which once formed part of the Queen Anne reredos, put up by Dean Chetwood about 1716. This reredos was taken down in 1807, and was for many years in the old church at Cheltenham. When, however, that church fell into the hands of the restorer, parts of the carved work were brought back to Gloucester.

Passing towards the Whispering Gallery, the

flying-buttresses inserted to support the walls of the clerestory, which were weakened by the insertion of the great east window of the choir, 1347–50, should be noticed.

The Whispering Gallery has remarkable acoustic properties, as a whisper (the lower in tone the better) can be easily and distinctly heard at the other end of the gallery.

The gallery is a passage of Norman work, very much altered and re-used. It is 74 feet long, 3 feet wide, 6½ feet high, and is carried on segmental arches from the east end of the south triforium to the west wall of the Lady Chapel, and from thence in the same way to the north triforium.

In passing through the gallery, access is obtained to a chapel on the right, immediately over the entrance vestibule to the Lady Chapel, from which a very good general view of the Lady Chapel can be obtained. The bosses in the roof show to greater advantage, and it is possible to see more of the colour that remains on the walls.

This chapel is smaller than the others in the triforium, and was reduced in size when the west end of the Lady Chapel was built. The altar slab has three or four crosses inscribed in it.

The pieces of old glass formerly in this chapel have disappeared, and modern ornamental quarries and medallions, by Hardman, have taken their place.

The fourth chapel has nothing of note in it beyond the window tracery.

The fifth chapel, or the one nearest to the north

transept, contains a double piscina, in very good preservation.

The triforium contains a few monuments, chiefly those that have been removed from the nave.

The South-East Chapel, which is probably dedicated to St. Stephen, contains some interesting features. The arches are of a distinctly "pointed" character, and there are remains of the two bases of pillars which supported the stone altar slab.

This chapel was restored in memory of Sir C. W. Codrington, Bart., M.P., who died in 1864.

The Lady Chapel. This beautiful chapel, which was built between the years 1457 and 1499 by the Abbots Richard Hanley and William Farley, stands on the site of a smaller building, dating back to 1223, and erected by Ralph de Willington, and Olympias, his wife, the architect of the work being Elias or Helias the sacrist, a monk of the Gloucester monastery.

The vestibule is a beautiful piece of work, and is another instance of the genius of the builders in making use of existing work. Special interest attaches to this chapel as a whole, as it was the last addition to the fabric by the monks before the Dissolution.

The lower portions of the west wall are parts of the old Norman apsidal chapel, and are pierced by the opening for the door and by two Perpendicular windows; the west end of the chapel is contracted in breadth, as it is also in height, so as to minimise the loss of light to the great window of the choir.

The lierne vaulting of the vestibule is very delicate

West End of Lady Chapel

(the ribs, it will be noted, are run differently in the four quarters of the roof), and the pendants form a cross.

The Lady Chapel itself is 91 feet 6 inches long, 25 feet 6 inches wide, and 46 feet 6 inches high, and consists of four compartments or bays, which, as the wall of the chapel is so low, are chiefly composed of fine tracery and glass.

Vaulting shafts of great beauty support one of the grandest Perpendicular roofs that have ever been made. Each boss in the roof is worth minute inspection, and since the restoration (1896) it is possible to see the bosses in practically the same condition as they were in when they left the mason's hands in the fifteenth century. With three exceptions, they are all representations of foliage.

The chapel is cruciform, the arms of the cross being represented by the two side chapels, like diminutive transepts on the north and south sides. There are chapels above them, to which access is given by small staircases in the angles of the wall. Both these lower side chapels contain some exquisite fan-tracery vaulting, which is supported upon flying-arches, fashioned in imitation of the graceful flying-arches in the choir.

The North Chapel contains a full-length effigy of *Bishop Goldsborough* (who died in 1604), robed in his white rochet, black chimere, with lawn sleeves, scarf, ruff, and skull-cap.

The east window in this chapel is in memory of Lieutenant Arthur John Lawford (1885), and is dedicated to St. Martin.

The chapel has a vaulted roof with bosses of foliage.

The South Chapel contains an altar tomb to *Thomas Fitzwilliams*, who died in 1579, and there is a wooden tablet, painted with an inscription to tell that it was repaired in 1648.

Windows have been put up in memory of Drs. S. Sebastian Wesley, C. H. Lloyd, and Sir H. Brewer, former organists of the cathedral.

The Reredos of the Lady Chapel, judging from the traces that are left, must have been a gorgeous sight, and literally a blaze of colour. Anyone examining it very closely will note the writing on the stonework, which has been laid bare in the niches by the ruthless removal of the figures, probably at the beginning of Elizabeth's reign. The sedilia are very fine, and worthy of careful inspection.

After the restoration of 1896, Mr. Christopher Whall began his series of painted windows which now occupies the north and south sides of the chapel, with the exception of the south-east part of the chancel. They brought deserved fame to the artist, and are a beautifully thought-out scheme. The general idea which they illustrate is the dignity to which human nature has been raised by the Incarnation of Christ through the Blessed Virgin Mother. On the south side are saints, mainly of the south of England, and on the north are north-country saints, who passed on the Gospel of the Incarnation in Early England.

The east window contains glass of the very late fifteenth century. It has been reset more than once,

and fragments from other parts of the Cathedral have been inserted. The original design was the Root of Jesse; the Blessed Virgin, and the Babe being attended by a retinue of saints.

The tiles in the Lady Chapel are of great interest.

The monument to *Sir John Powell* (1713) on the north-west wall is a good specimen of its time. Powell was a judge of King's Bench, and is here represented in his gown, hood, mantle, and coif.

Other monuments are those to *Elizabeth Williams*, 1622 (the figure is raised on one elbow); to *Margaret Clent*, 1623, with a touching epitaph. They were daughters of Bishop Miles Smith. Near the latter effigy is a plaque commemorating *Miss Dorothea Beale*, headmistress of Cheltenham Ladies' College (d. 1906).

Many of the slabs on the floor will repay perusal, most of them being well cut and fairly well preserved.

Turning to the right on leaving the Lady Chapel, the north-east chapel, which is called the Chapel of SS. Edmund and Edward, is the next in order. It was rebuilt by Abbot Boteler, and dates from 1437–50. The reredos should be closely examined, as it retains many of its original features, such as statuettes, symbols of the apostles, traces of painting on the shields, and a very good piscina.

The tiles in the floor are in many cases excellent specimens, especially those with fish upon them.

The windows in the *North Ambulatory* of the choir are as follows:

The window next to the chapel of SS. Edmund and Edward is a memorial erected by the Dean and chapter to Mrs. Tinling. The glass was designed by the late J. D. Sedding, and was executed by Kempe.

Photo by Frith & Co., Ltd.

The East Window

Opposite to the tomb of Edward II is a memorial window, also by Kempe, to the late Lieut.-General Sir Joseph Thackwell and his wife.

The third window is a memorial to Alfred George Price, who died in 1880, and it represents the four great builders of the church—viz. 1. King Osric ; 2. Abbot Serlo ; 3. Abbot Wigmore ; 4. Abbot Seabroke.

The next chapel—i.e. the north-west chapel—is dedicated to St. Paul. Opposite the door is a doorway—Perpendicular in style—with interesting cresting and carving, giving access to the vestries and the song school.

In this, as in the other chapels, the groined edge of the Norman vaulting is carried down the piers.

The chapel was repaired by the late Earl of Ellenborough in 1870, when figures by Redfern representing St. Peter, St. Paul, and St. Luke were inserted in the niches of the reredos. It has been recently refurnished by the Gloucestershire Training College of Domestic Science.

On the south side of the chapel is a brass tablet in memory of *Dean Law*, who was Dean from 1862–84, and on the north-west wall a tablet has been erected in memory of *Dr. Spence-Jones*, Dean 1886–1917. Below the memorial of Dean Law is a tablet commemorating the life and work of *Dr. E. C. S. Gibson*, Bishop of Gloucester 1905–22.

Close by the door leading into the north transept will be seen a stone reading-desk, from which it is said addresses were given to the many pilgrims who came to the shrine of the unfortunate Edward II. Its real purpose is conjectural.

The North Transept, like that on the south, consists of Norman work, which was cased over by Abbot Horton during the last years of his abbacy (1368–73) with fine Perpendicular panelling, cleverly engrafted into the original wall. It will be noticed that the work is, though Early Perpendicular, much more fully developed than that in the south transept. Angular mouldings of great beauty are used in the place of round mouldings; the mullions run right up to the roof, which again is much richer—because later—than that in the south transept. The vaulting of the north transept somewhat resembles in character the fan-tracery of the cloisters, the junction of the main and transverse vaults being rounded rather than angular, and the smaller ribs springing from between the larger ones a little *above* the union with the capitals of the supporting shafts. This transept is 8 feet lower than that on the south side. It is 2 feet shorter, and 1 foot less in width.

On the north side is a beautiful piece of Early English work (about 1240), which is supposed to have been a reliquary, but was more probably a vestry for processional copes.

It is constructed in three divisions, that in the middle being a doorway. Foiled openings enrich all the arches, and the carving of the foliage is very beautiful. Purbeck marble shafts are placed at the angles, and corbel heads at the spring of the arches, except at the north-east corner, where a stone shield, with arms of Abbot Parker, was substituted. Much of the figure-work on the outside has been mutilated. In the inside the roof is simply groined, with bosses,

one of which, in the central division, is most beautifully wrought; and there are, too, small heads which, fortunately, seem to have escaped notice altogether, and are almost perfect.

Opposite this erection is a *Chapel* between the tower-piers, probably dedicated to St. Thomas of Canterbury.

The wood panelling on the back of the stalls of the choir shows traces of painting, two panels representing the soul of a woman at the mouth of a hell or purgatory, and St. Anthony, who is depicted with his pig and a bell. This chapel is used as the Dean's vestry, and is not open to visitors; it contains some old panelling, re-used, and two old strong-boxes.

On the floor of this transept are some slabs, now brassless, under which have been buried men of note in the early days of the history of the building. Here Abbots Horton and Boyfield were both buried just below St. Paul's Chapel. The north window was filled in 1874 with glass by Hardman in memory of Sir Michael Edward Hicks-Beach, Bart., M.P., and his wife. The subjects are episodes in the life of St. Paul.

Under the west window of this transept is a curious painted monument to *John Bower* and his wife (1615).

The west window of this transept was put up in 1894, in memory of William Philip Price, M.P.

The east window contains some old glass, releaded by Clayton & Bell.

Places of Interest in Gloucester

Llanthony Priory, the ruins of which are reached by the Hempsted Road, was an Augustinian convent founded in 1136 by Miles de Gloucester, Earl of Hereford. It was intended as an asylum for the convenience of the priory in Monmouthshire of the same name, which was liable to be harried and pillaged by the Welsh. It was dissolved in 1539. The only remains of importance are the gateway—on which are the arms of France and England quarterly, of De Bohun, and of Henry Deane, Prior 1461–1501—the barn, and substantial parts of the present farmhouse. Remains of the walls can be seen in many places.

St. Oswald's Priory is situated in Priory Road, a short distance from the cathedral. Only the north arcade of the nave, the east wall of the north aisle, and part of the north-west of the nave transept remain. It was founded about 909 by Ethelfleda, "the lady of the Mercians," and her husband Ethelred, to receive the canonised relics of Oswald, King of Northumbria, which were translated from the ruined house of Bardney and richly entombed at Gloucester. It was suppressed in 1536. The north aisle of the priory church was given to St. Catherine's parish and converted into a church, the remainder of the buildings being taken down. The church was almost entirely destroyed at the siege of 1643. A new church was built in 1867–9, but this in turn was

taken down when the new church of St. Catherine (Wotton) was completed in 1915.

There were formerly three priories in mediæval Gloucester: *Grey Friars* or Franciscans, *White Friars* or Carmelites, and *Black Friars* or Dominicans. Interesting remains of the first can still be seen on the east side of Southgate Street, and of the last on the west side.

Five of the churches in Gloucester are of special interest. *St. Mary de Lode* (or St. Mary before the Abbey Gate) stands on the site of a Roman temple. The tower and chancel are all that remain of the original Norman Church, the rest having been built in 1826. The fifteenth-century pulpit is a fine specimen of carving. In the chancel is an old tomb formerly ascribed to Lucius, the first Christian British King. In the churchyard stands *Bishop Hooper's Memorial* on the actual site on which he was burnt in 1555. It has no architectural merit.

St. Mary de Crypt, in Southgate Street, owes its name to its having two crypts. It was built by Robert Chichester, Bishop of Exeter, in 1138–55, and contains old work from Norman to Perpendicular.

There are brasses to John and Joan Cooke, 1544, and in the choir vestry a monumental effigy to *Daniel Lysons*, 1681. In the south chancel is a marble monument to *Dorothy Snell*, by Scheenmaker, and a tablet to Robert Raikes the elder and his son Robert, the founder of Sunday schools.

Next to the church on the north is the old building of the Crypt Grammar School.

St. Michael's Church is situated where the four main streets of the city meet. It was restored in 1885, and the monuments and tablets have all been grouped together. The most interesting is a brass of 1519, to William Henshawe and his two wives. In the tower through which the church is entered is an ancient iron-bound chest.

The curfew is still rung from the tower every evening.

St. Nicholas' Church, in Westgate Street, contains much good Norman work and some Early English and Perpendicular insertions. Though the floor is nearly two feet higher than it was originally, it is still, owing to alterations in the level of the street, much below it. On the south door is a fine ancient bronze closing-ring. Under the tower is some good late Jacobean panelling. In the chancel are squints on each side. Several of the tombs are worth inspecting—e.g. that to *Alderman John Walton* and his wife, 1626, and a slab to *John Hanbury*, who represented Gloucester in Parliament in 1626.

St. John the Baptist, in Northgate Street, is supposed to have been founded by King Athelstan. The present building dates from 1734, the tower being all that is left of the old church. The communion plate was presented by Sir Thomas Rich in 1659. There is an elegant eighteenth-century stand for the mace when the Mayor attends the church.

The city of Gloucester possesses many ancient houses of different periods in the neighbourhood of

the cathedral. One of the best known is *the New Inn*, on the east side of Northgate Street. It was built in Abbot Seabroke's time, before 1455, by John Twining, one of the monks of the abbey, to accommodate the large number of pilgrims who came to the shrine of Edward II.

Close by, at the corner of New Inn Lane, is a beautifully carved angle-post and bracket.

Between Nos. 24 and 26 Westgate Street is a passage, formerly known as Maverdine Lane, from which can be seen the east front of a fine gabled house. There are some good rooms inside, with oak panelling and carving. A chimney-piece bears the text, "I and my house will serve the Lord," and it is dated 1633. The house is usually called the "Old Judge's House," but it is more famous as the house from which Colonel Massey issued his orders in 1643 when Gloucester was besieged by Charles I.

No. 6A Westgate Street contains a fine panelled room (the greater part dating back from 1530–50), which was discovered in 1890 when alterations were being made. Some of the carving—such as the Royal arms of England—seems earlier than 1520, but the arms may have been copied from an earlier document.

At No. 14, in an upper room, are some excellent examples of plaster-work of the early seventeenth century.

Opposite St. Nicholas' Church is the Bishop Hooper Pharmacy. It is said to be the house where the Bishop was kept closely guarded on the night before his martyrdom.

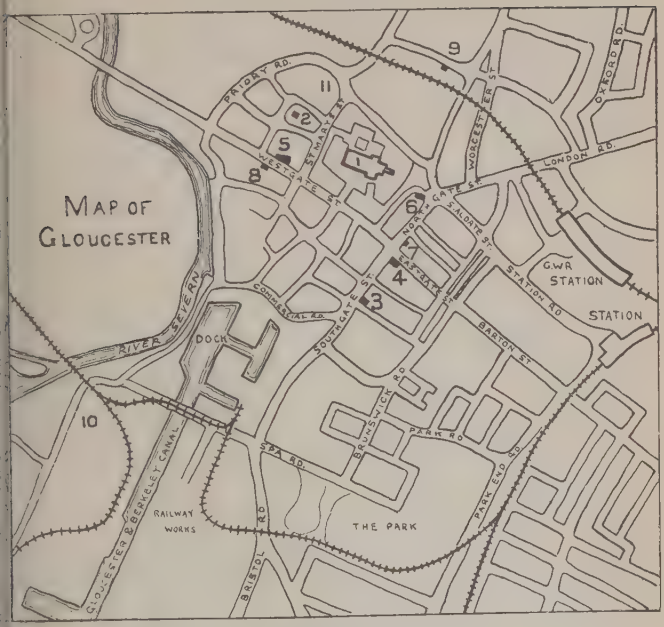
In Southgate Street, adjoining the Bell Hotel, is a well-known house with a carved front. There is an elaborate overmantel dated 1650. It bears the arms of the Yates, the Berkeley, and the Box families.

The house of Robert Raikes, of Sunday-school fame, in Southgate Street, is a fine building of three gables, and is well preserved.

The house where Raikes held his first Sunday school can still be seen in St. Catherine Street, Hare Lane.

Good sections of the mediæval walls can be seen at Mr. John Bellows', Eastgate Street; Messrs. Matthews, in Southgate Street, and at the Library and Technical Schools in Brunswick Road. Some of the larger stones are almost certainly Roman.

The Museum contains many relics of Roman Gloucester and an interesting collection of mediæval objects found in the city, and also natural history collections.



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TEWKESBURY

The Abbey Church

History

The chronicles of the abbey record that the first monastery at Tewkesbury was built by two Saxon nobles, Oddo and Doddo, about the year 715, when Mercia was flourishing under Ethelred. The monastery was a Benedictine priory, and was dedicated to the Virgin Mary.

The priory suffered terribly from the ravages of the Danes, and was so reduced by 930 that it became a cell dependent on the abbey at Cranbourn in Dorset.

At the time of the Domesday survey, in which the town is called Theodechesberie, the priory possessed 24½ hides (3,000 acres) of land.

In 1087 William Rufus bestowed the honour of Gloucester, together with the patronage of the Priory of Tewkesbury, upon his relation, Robert FitzHamon, the reputed founder of the present structure. But the credit for this refounding is more properly due to Giraldus, Abbot of Cranbourn, who, like Serlo, Abbot of Gloucester, had originally come from De Brienne in Normandy.

In 1102 Giraldus and the members of St. Bartholomew's Abbey at Cranbourn removed to Tewkesbury, when Cranbourn became in its turn a cell dependent on Tewkesbury Abbey.

FitzHamon died in 1107 from a wound received

Photo by Donald McLeish

Tewkesbury Abbey from the South

at the siege of Falaise, and was buried temporarily in the chapter house.

The abbey was consecrated on October 23rd, 1123, with much ceremony by Theulf, Bishop of Worcester, assisted by the Bishops of Llandaff, Hereford, and Dublin.

One of FitzHamon's daughters, Mabel, married in 1119 Robert FitzRoy, an illegitimate son of Henry I, who, having thus obtained her vast estates in the west of England, was made Earl of Gloucester. He proved a great benefactor to the abbey; to him are due the completion of the church and a great part of the tower. Robert FitzRoy died in 1147, and was buried in St. James's Priory at Bristol. His son William, second Earl of Gloucester, who had succeeded to his estates, died in 1183, and was buried at Keynsham.

The estates finally descended through his daughter Amice to Richard de Clare, Earl of Hertford, who thus became Earl of Gloucester and Lord of Tewkesbury: his name stands first among the signatories to Magna Charta.

For nearly a hundred years the lordship of Tewkesbury was held by the great De Clare family, and then for another hundred years by the family of Le Despenser, to which it had passed by female descent. These two noble families were, next to the Plantagenets, the most illustrious and prominent in the history of England during the thirteenth and fourteenth centuries. They intermarried with the Royal House and entertained Royalty at their castle overlooking the abbey, and eight generations of

them lie buried within the church to which many of them were notable benefactors.

After the death, in 1414, of Richard, the last Despenser and thirteenth Earl of Gloucester, the manor of Tewkesbury passed through his sister Isabel to the Beauchamp family, and through her daughter Anne to the Nevilles, and so to George, Duke of Clarence, by whose attainder in 1478 it was forfeited to the Crown. In 1547 it was granted by Edward VI to his uncle, Sir Thomas Seymour of Sudeley (afterwards the second husband of Catharine Parr); and, when he in his turn was attainted, it was again seized by the Crown. Eventually the manor was sold by James I in 1609 to the Corporation of Tewkesbury, the King retaining only the right of presentation to the Vicarage.

The following are the chief events in the history of the abbey itself.

In 1178 the monastery was partly burnt down. Fortunately the church suffered but little. There are some slight traces of fire on the exterior walls of the south and west faces of the tower and on the interior of the south transept.

In 1237 Henry de Sipton, the Prior, pulled down and rebuilt the chapel dedicated to St. Nicholas.

In 1241 the body of FitzHamon, the founder, was brought from the chapter house and placed on the site of the Founder's Chapel, which was built later.

In 1246 the Prior, Henry de Banbury, built an Early English chapel dedicated to St. Eustachius, of which only the eastern half survives.

Between 1330 and 1350 considerable alterations were made in the choir: the Norman pillars were surmounted by Decorated arches, above which runs the open triforium, with its famous seven clerestory windows. The roofs of the choir and nave were vaulted in stone, and a chevet of seven radiating chapels was built round the apse. The Founder's Chantry was erected in 1397, the Despenser Chantry in 1378, and the finest of all, the Beauchamp Chantry, in 1422.

In 1422 Henry VI granted the patronage of Deerhurst Priory to Tewkesbury, which caused much litigation with Eton College. But in 1469 the grant was confirmed and carried out by John Carpenter, Bishop of Worcester.

The Battle of Tewkesbury was fought on May 4th, 1471, and in the course of the battle much slaughter took place inside the abbey. On May 30th a special ceremony of cleansing was carried out by the Bishop of Down and Connor, who was acting as suffragan to the Bishop of Worcester, and the abbey was reconsecrated.

At the Dissolution, the inhabitants of Tewkesbury succeeded in saving the church from destruction at a cost of £453. They claimed the western part of the nave as already their property, since for several centuries it had been used, by permission of the monks, as a parish church.

For a century afterwards the nave seems to have been neglected, and only used for purposes of burial and stage plays.

On Easter morning, 1559, the wooden spire fell down, causing damage to the tower masonry.

In 1576 the two chapels of St. James and St. Nicholas were bricked off from the church and used as a Grammar School.

In 1582 the campanile which used to stand on the north side of the church was turned into a house of correction. It was demolished in 1817.

In 1686 the west window which had been blown in in 1661 was rebuilt.

In 1720 the re-roofing of the nave was carried out; in this process the western gable was removed.

In 1770 the river was flooded, and water rose to such a height that services could not be held in the church.

During 1824–30 extensive repairs were done to the exterior of the tower, and the transept walls and roofs were repaired and strengthened.

In 1875 a general restoration of the interior was set on foot, under the superintendence of Sir Gilbert Scott, and on September 23rd, 1879, the building was re-opened with a solemn service of thanksgiving on the lines of the original dedication service of 1123.

In 1883 the Abbey House, which was originally the Abbot's Lodging, and represents practically all that survived of the monastic buildings, was purchased by private subscription for a sum exceeding £10,000: it included the site of the cloisters, the massive battlemented gateway, and several acres of land, which thus, after more than three centuries of misappropriation, were restored to the church.

In 1923–5 the seven great windows in the choir, presented to the abbey by Eleanor de Clare about

1340, were releaded and restored, at a cost of £2,000, to commemorate the eight hundredth anniversary of the abbey's consecration.

The arms of the abbey are gules, within a border argent, a cross engrailed, or.

Exterior

One of the most characteristic views of the exterior is to be got from the iron gates which give admission to the churchyard. The view thus obtained presents to us, with the exception of the windows and the pinnacles on the tower, features almost entirely Norman.

As it is impossible to make a complete circuit of the church, it is as well to begin at the north transept. Here a wall will be found projecting from the north-east corner, containing a good Early English pointed arch, which is now filled up with stone-work and a modern window. At the sides of the arch are Purbeck marble shafts with a central shaft of the same, the base of which is a block of marble, curiously carved, representing four cats playing round the column.

On each side are the remains of a smaller recessed arch, and the only portion of the north wall which is still standing contains one bay of a trefoil-headed arcading which formerly was carried round the walls of this chapel.

On the north wall of the transept the four bays of the vaulted roof are discernible, and a fine Early English doorway in the wall, originally an open arch,

used to give admission to the main building. This was probably the nave of the Early English Lady Chapel, of which the enclosed chapel to the east was the choir. Bristol Cathedral has its Elder Lady Chapel in a similar position, though it was no doubt originally quite detached from the main building. The corner buttress at the north-west angle of the north transept was erected about the year 1720, and there is a corresponding support to the south transept at its south-west angle.

The clerestory on this north side of the nave has a Norman arcade which extends from the tower to the west front, but the insertion of the later windows has destroyed the regularity of the arcading.

A flying-buttress of very slight proportions will be seen on the north side between the north transept and the north porch.

The North Porch is, for Norman construction, of unusual dimensions, measuring 24 feet by 20 feet and 39 feet high. It is extremely simple in character inside and out. The roof is a plain barrel-vault of stone. Both the internal and the external doorway have a circular arch composed of a series of mouldings supported by shafting, just as in the arch of the great west window. Over the porch is a room or parvise, very difficult of access and badly lighted.

Between the porch and the west end there are traces of some earlier building, abutting on to the north wall of the church.

The magnificent iron gates at the main entrance to the churchyard are the work of William Edney, and were formerly mounted in the external doorway

of the porch. They were given to the church by Lord Gage in 1750, and have been recently restored at a cost of £300.

The Tower is generally considered to be one of the finest and most perfect Norman towers in existence. Its massive size (each side measuring 46 feet) takes off from its actual height. It stands well, and is impressive from its proportions and the simplicity of its ornament. It is 132 feet high from the ground to the battlements inclusive, and 148 to the top of the pinnacles, which, with the battlements, were added in 1660, as the inscription on the north-west pinnacle testifies. They were restored in 1825.

There are two windows in each side of the lower storey or base, immediately over the roofs of the nave and transepts, and between the windows is the stone ridge or wall-plate which indicates the pitch of the earlier roof. On three sides of the tower the dripstone is almost perfect.

The next stage or storey has an arcade with two lights in each side of the tower. The third stage has a narrower intersecting arcade of great beauty and delicacy, with a curious effect produced by the warm colouring of some of the stones.

In the topmost stage there is another range of arcades and columns.

The chief feature of *the West Front* is the magnificent arch, 65 feet high and 34 feet wide. It is recessed seven times, each archivolt being supported by a pair of slender shafts. The innermost plane, however, was destroyed to make room for the frame of a large late Gothic window which was inserted in

Photo by Frith & Co., Ltd.

The Abbey from the North-west

1661. This was ruined by a storm, and replaced by another in 1686.

The oak doors were given as part of a memorial to Canon Wardell-Yerburgh, Vicar of Tewkesbury 1899–1913.

The one defect in this unique west front is that the arch is on too large a scale for the size of the front.

The stonework of the towers, above the point where the arch springs, is decorated with a Norman arcading in two tiers. They are finished by two Norman turrets, with later pinnacles and spires.

The South Side has a blank appearance owing to the total disappearance of the cloister and conventual buildings. There are traces on the south wall of the "outer parlour," and there is in it a blocked up doorway at the west end of the south aisle of the nave. Traces are there, too, of Norman work on the wall, which prove that the Norman cloister was of the same extent and size as those of Perpendicular times.

The doorway from the cloister to the south aisle is a beautiful piece of fifteenth-century work. It consists of a low, pointed arch, struck from two centres, in the hollow moulding of which are canopies. Below are pedestals for figures. At the top the arch is embattled, and above it are niches, seven in all, with pedestals and canopies, richly ornamented and carved. On either side, over the canopy, is an angel bearing a plain shield. The oak is new, and is an example of very florid work executed with the great mechanical precision which now characterises modern wood-carving. One bay

of the cloister has been vaulted to protect the doorway; and the wall arcade has been restored, at the expense of the Freemasons of the county.

On the south front of the south transept there are to be seen traces of a building of the same width, through which there were means of communication with the church. The wall of this south transept has been considerably strengthened since the Dissolution.

To the east of the south transept a very good view of the choir and its chapels is to be obtained. The westernmost chapel is the Norman apsidal chapel, and here the original Norman work comes to an end as far as the exterior is concerned. It has an upper chamber with two commonplace modern windows in it, the mullions having been destroyed. There is a massive buttress attached to the wall, much larger than any of the other exterior buttresses. It is quite hollow, and is entered from the interior of the chapel, which is now used as the sacristy.

The windows of the choir are elaborately decorated with a crocketed gable.

The east end of the church and the exterior of the chapels on the north side of the church are in a private garden, which unfortunately extends up to the very wall of the church, and prevents access.

The actual east end now consists of an arch which was formerly the entrance to the destroyed Lady Chapel, of which nothing remains but the modern masonry in the arch. This is now walled up, and contains a modern window of three lights; and above this is the original west wall above the

vestibule of the Lady Chapel, with a restored window of four lights.

The parapet of open-work which runs round the summit of the apse is another beautiful feature of the exterior of the eastern part of the church.

Interior

The Norman Nave bears a close resemblance to that at Gloucester, and has the distinguishing feature of the simple cylindrical columns. These massive piers are found at the Priory Church at Great Malvern, and also at Pershore; but those at Gloucester and Tewkesbury are considerably larger than the others. At Tewkesbury the nave is particularly impressive from the height of the piers, and from the severely formal character of the arches supported by them.

Above the arches of the nave are small double round-headed openings into a very narrow triforium walk, which is vaulted, as at Gloucester, with a quadrantal arch.

The two western bays of the triforium are not alike. On the north the openings correspond to those in the other bays, and are not contracted to correspond with the narrowed arch below; whereas on the south side they are so contracted. By this means the square angle of the western pier was continued to the roof. On the north side the western pier ends abruptly at the capital of the respond.

The clerestory windows are partly concealed by

the vaulting. Of course, the original windows were much smaller, and were removed and the space enlarged when the re-roofing was done in the fourteenth century.

Originally, no doubt, as at Peterborough, where it remains, *the Inner Roof* was a flat, panelled ceiling of wood, supported by a moulded framing. The present vaulting was constructed in the early part of the fourteenth century. Beautiful though it is architecturally, it has the effect of dwarfing the nave, as it springs directly from the tops of the piers in the nave. In character it is a simple pointed vaulting, and the ribs at their many points of intersection are lavishly decorated with bosses.

These bosses should be examined with an opera-glass, or a pocket mirror—which is less fatiguing. The central row represents the life of our Lord. The other bosses contain angels bearing musical instruments of every known kind, and alternating, more or less regularly, with angels censing and angels bearing emblems of the Passion.

At the west end of the building are two half-figures, male and female, like the figureheads of ships, which serve as corbels for the vaulting of the roof.

The Font, with the exception of the shaft, which has some good ball-flower ornament, and the Purbeck marble base, is entirely new work, dating only from the restoration carried out 1875–9.

The Lectern, a gift from the Rev. C. W. Grove in memory of his wife, was presented in 1878.

The Pulpit was given to the church by Mrs. Glynn,

of Tewkesbury, in memory of her husband. In style it is Perpendicular.

The nave must have terminated in the same way as the nave at Gloucester, viz. with an altar and with two side chapels—one in each aisle. The space thus given up to the altar and chapels is indicated by the step which comes in the nave near the second pillar, counting westward from the western tower-piers. In each of these, on the aisle side, are to be seen the ascending spiral made by the recently inserted pieces of stone, which show the exact position of the stair-case that led up to the rood-screen overhead. This step no doubt marks the site of the original western termination of the ritual choir.

On the face of the pillars here some traces of fresco-painting are still to be seen.

The Screen of carved oak was erected in memory of Mrs. Glynn, by Archdeacon Robeson and Mr. E. F. Glynn.

The Great West Window dates back, as far as the masonry is concerned, to 1686, and was erected then to replace the window blown in by the wind in 1661. The glass was inserted in 1886 by the Rev. C. W. Grove in memory of his wife, and represents various scenes in the life of Christ.

The Aisles of the nave are lower in height than the nave, and the vaulting is simpler in character. There are, however, many fine bosses, and, like those in the nave, they have been treated in a tentative way with colour and gold. The arms of the Despenser family are to be found on some of the bosses in the south aisle, and it was the munificence of that

powerful family which enabled the present vaulting of the church to be carried out. The Norman roof of the aisles was a lean-to roof of wood, as is indicated by the half-arch between either aisle and the transept.

The fourteenth-century windows in *the North Aisle* were partially blocked up with stone-work up to 1825, when they were restored and reglazed. Most of the stained glass was inserted in 1892.

It will be noticed that the windows in the north aisle are slightly longer than those in the south aisle. The curtailment in the latter was due to the fact that the cloister was built against the outside of the south wall.

MONUMENT IN THE NORTH AISLE

Near the transept is a recessed tomb, much mutilated, with a very graceful arch. On the tomb lies a knight in armour, with his hands clasped and his feet resting upon a lion. The armour is worth noticing, as it is curious. The gorget is of edge-ringed mail, the surcoat is blazoned with chevron between three leopards' faces. Banded mail, with which the knight is dressed, is rarely met with in monuments, only three other instances being known, viz. Newton Solney, Tolland Royal, and Dodford. The figure is supposed to represent *Sir John de Burley*.

The North Doors, 14 feet high by 10 feet 5 inches wide, are of very primitive construction, and are possibly the original doors. These open on the inner side into a very ornate lobby, which was erected by subscription in 1914 as a memorial to the late Canon Oswald Pryor Wardell-Yerburgh, Vicar of the parish 1899–1913. Most noticeable amongst the wealth of decorative detail are four carved

statuettes beneath elaborate canopies—St. John Baptist and St. George at the angles, and the Madonna and Child and the Good Shepherd at the sides, of the central doors.

In the pillar nearest to the north door in the nave is all that remains of the stoup or *bénitier* for the holy water.

The South Aisle has five Early Decorated windows. The western four have three lights each ; the other, near to the south transept, has four lights, and the tracery in it is slightly more elaborate.

All the stained-glass windows in this aisle were presented to the church by the Rev. C. W. Grove, in 1888, as a memorial to his wife. The windows are by Hardman.

At the easternmost end of this aisle is the door by which access was given to the church from the cloister. It stands within the original Norman doorway, which was filled in ; traces of the supporting shaft, with its capital, may be seen.

MONUMENTS IN THE SOUTH AISLE

To the east of the cloister door is a tomb with a fine crocketed ogee arch, and with an angel bearing a plain shield in place of a finial. On one of the cusps are to be traced the chevrons of the De Clares, and another bears a lion rampant. Beyond the fact that it was the tomb of a relation of the De Clares, nothing definite can be said.

In the floor of the south aisle is an interesting stone with an inscription in Norman-French, in bold Lombardic capitals running round the border, meaning : "Leger de Parr lies here. May God have mercy on his soul."

In a recess on the south wall, immediately behind the font, is *the Abbey War Memorial*. The four panels in the recess above the altar are inscribed with the names of the 148 Tewkesburians who lost their lives.

The whole of *the North Transept* is taken up with the Grove organ. For the most part the walls consist of the original Norman work, very little altered, with the exception of the fourteenth-century stone vaulting and the insertion of windows of the same period.

The north side has two small pointed windows with geometrical tracery. Below these are recessed Norman arches.

On the south side are the backs of the choir stalls. On the west side, in the wall, is a large Decorated window containing five lights with flowering tracery. This window was blown into the church in 1819, and then rebuilt.

The interior of *the Tower* for more than three centuries was accessible only from the outside of the church, but is now approached by a staircase in the north-east angle of the north transept. The first floor of the tower contains a large room 33 feet square, with a curiously formed floor ; there is a fine Norman arcade on all four walls.

The ringing-floor is on the next stage, and the bell-chamber is the floor above.

The Clock was erected as a Jubilee memorial in 1887, at a cost of over £200. It is built on the lines of the clocks at Westminster and Worcester Cathedral, and chimes the so-called "Cambridge quarters" as arranged by Dr. Crotch.

At the Dissolution the eight *Bells* were bought from the King's Commissioners for £142—i.e. at the rate of 5lb. for a shilling. They may have been bought to sell again, as the number was soon

reduced to four. Between 1612 and 1797 four other bells were added, and in 1914 two more, making a peal of ten.

From the top of the tower a fine view is to be obtained—Cheltenham, and Gloucester, with its beautiful cathedral tower, on the south, the Malvern Hills on the west, the Cotswolds on the east and north-east. The Severn and the Avon wind through the landscape, and on the far horizon may be seen the distant hills of Wales.

The old shafting has been chipped away on the west face of the stone-work opposite to the north-east tower-pier. As one turns round the corner into the north ambulatory or choir aisle, it will be noticed that on the wall is a monument by Flaxman to *Lady Clarke*; it is small and unobtrusive, but the sculpture is thoroughly good and worthy of a great artist.

St. James's or St. Nicholas' Chapel opens on to the north transept of the north ambulatory. There seems no doubt that this chapel was originally a Norman apse with a vaulted chamber above, like that in the sister transept, and that it was enlarged in the thirteenth century by Prior Henry Sipton. No trace, however, now remains of any of his work. The nave of a Lady Chapel was built on the north side of the north transept, and its chancel (the existing northern part of the choir vestry) was carried out to the east; this portion of the chapel was quite detached, as the windows (now blocked up) in the upper part of the south wall plainly show. When the fourteenth-century Lady Chapel at the

east end of the church was built, the *raison d'être* of the Early English Lady Chapel ceased, and the chapel entrances were enlarged to their present form.

Passing through into the adjoining chapel on the north, which was probably, as just stated, the chancel of an *Early English Lady Chapel*, the visitor will note the great contrast between this and the adjacent chapel. It is very much richer in its ornament, and, though it has been terribly mutilated, much work of surpassing interest is still left to us.

In the wall of the present west end is a window decorated with a moulding consisting of two series of chevrons, completely undercut, pointing laterally in contrary directions. Numerous interesting remains of Early English masons' work are in the Chapel, and many have been built into the wall on the east side, the most important being remains of a fine altar-piece in Purbeck marble.

There is a window on the east side containing four lights, the subjects, beginning from the north side, being as follows: 1. The mythical Saxon founders, Oddo and Doddo, A.D. 715; 2. The Norman Founders—i.e. FitzHamon and Sibylla; 3. Earl Robert and his wife Mabel, 1089–1123; 4. The Countess of Warwick, 1439. The figures are based on pictures in the MS. chronicle of the abbey, belonging to Sir Charles Isham of Lamport. This window, the tracery of which is new, is by Bourne of Birmingham, and forms a memorial to a former churchwarden, John Garrison, who died in 1876. The tracery contains the red and white roses of the rival houses of Lancaster and York, appropriately

enough, seeing that under the floor, in front of the altar to St. James, are interred the remains of Lord Edmund, the Duke of Somerset, Lord Thomas Courtenay, the Earl of Devon, Sir Richard Courtenay, Lord John Somerset, and Sir Humphrey Hadley, who were beheaded after the Battle of Tewkesbury. Sir Thomas Tresham, who also was beheaded at the same time, was buried before a pillar between the altars of St. James and St. Nicholas.

St. Margaret's Chapel is one of the series of the fourteenth-century chapels which surrounds the ambulatory of the choir.

Since 1897 it has been fitted up as a chapel for guild services. The altar, of white marble, is that which in 1731 was placed in the choir instead of the original altar. The window above it, the central subject of which is Queen Margaret of Scotland, was given in 1908 in memory of Alan R. Law.

A very fine screen of stone-work separates this chapel from the ambulatory, the tomb of *Sir Guy de Brienne* (erected in 1390) forming part of it. In the panelling are the arms of Sir Guy and those of his wife, who was by birth a Montacute. This knight served Edward III as standard-bearer at Crecy in 1346, and was a great benefactor to the abbey. He is credited with the vaulting of the tower, as his arms occur in the bosses there.

The vaulting of the tomb is excellent work, like that in the other chapels, and the bosses are worth notice. In the central boss the Coronation of the Virgin is represented.

An aumbry, lavabo, and piscina are all worthy of study.

St. Edmund's Chapel is next to St. Margaret's on the east. The ground plan of this chapel is curious,

as it is apparently divided into two by a kind of re-entrant pier of masonry, and the easternmost part is screened off from the ambulatory by the curious tomb known by the name of the Wakeman Cenotaph.

In this chapel is a large aumbry and various interesting fragments of stone-work, one being a portion of a tomb. Portions of the font formerly in the Norman chapel in the south transept are also here. Under the painted window is a piscina, more than half of which is modern work. There were, no doubt, two altars, i.e. one in each part of the chapel, but the dedication of the other part is not known.

At the intersections of the vaulting are some unusually interesting carved bosses. For the most part they have reference to the legend of St. Edmund, King and martyr.

The painted window in this chapel was erected in 1877 to the memory of the Rev. C. G. Davies, for thirty-one years vicar of Tewkesbury.

Opposite to the Wakeman Cenotaph is the iron grating which is the entrance to *the Clarence Vault*. This vault contains the remains of George Duke of Clarence, Earl of Warwick and Salisbury, and his wife Isabel, who was the eldest daughter of Richard Neville, Earl of Warwick, commonly known as the "King-maker." The young Countess, after lying in the choir in state for thirty-five days, was laid in the vault on February 8th, 1477. Fifteen months later her husband, who had been put to death in the Tower, was buried beside her.

Photo by Frith & Co., Ltd.

The North Choir Aisle

The fourteenth-century stone screen-work round the choir side of the ambulatory, particularly at the back of the reredos and the north-east portion adjacent to it, is very interesting work. The lower part is panelled with tracery in low relief, with the arches springing from diminutive heads. All the shafting is ornamented with a small ball-like enrichment. Above the panelling is some open tracery of beautiful design.

At the east end of the ambulatory is the arch by which entrance was formerly given to the destroyed Lady Chapel.

The first and easternmost chapel on the south side is dedicated to *St. Faith*, and is the largest of the series of chapels built round the ambulatory. It is pentagonal in form and is 28 feet by 24 feet, opening to the aisle with a richly moulded arch. The vaulting, as in all these chapels, is excellent work, but the student of such things will notice that the masons' work in the chapels on the south side is in even courses, and that the stones are better dressed than in the chapels on the north side of the choir. At the intersections of the vaulting there are some good bosses, chiefly foliage with some heads. In this chapel there are three stone coffins.

The next chapel, i.e. the middle one of the three on this side, is also pentagonal—somewhat irregular, it is true, but its length and breadth are the same—20 feet. There are two windows of three lights. This chapel has become the museum for the storage of many interesting fragments of destroyed portions

of the fabric. On the wall are some swords which recall the panic caused in 1803 by Napoleon's projected invasion and humiliation of England. In an oak case is the Compotus Roll, consisting of 74 skins of parchment, on which the King's Commissioners enumerated the possessions of the abbey in 1540.

Across this chapel is the tomb of *Abbot Cheltenham*, who died in 1509.

The third of the chapels is the most regular in shape, and is used, as it was in monastic times, as *a Vestry*. In the walled-up space that corresponds to what is the entrance in the case of the other chapels are a fine tomb and a doorway. The door is of oak, and plated with roughly wrought metal plates, of which tradition has it that they were made by the monks out of swords and armour found in and around the precincts after the Battle of Tewkesbury in 1471.

This chapel is profusely enriched with ball-flower moulding, both inside and on the side next the ambulatory. It will be noticed that the windows are small and placed, for the sake of the security of the sacristy, high up in the south wall. The south-east window is now filled with interesting fragments of ancient glass, taken from the windows in the choir in 1924. In the south wall is a piscina, and close by, on the south-east wall, must have stood an altar.

A special staircase in the north-west corner, entered from the ambulatory, gives access to the room above. In this room, which has a fireplace,

the sacristan probably slept. He was able from the windows on the stairs to see into the vestiarium, and also into the choir. In fact, this view is one of the most interesting in the church.

There are two tombs of interest built into the wall between the vestry door and the south transept. One is quite plain and simple Early English work, and contains the remains of *Abbot Alan*, a man of learning and of considerable note, as he was Prior of Canterbury and a friend of Thomas à Becket, whose life he wrote after the Archbishop's murder. This is the only tomb of that period now surviving in the church. The chief interest of the other consists in the old encaustic tiles which have been transferred here from other parts of the building, a few of them having been found in 1875 under the then stone pavement of the choir.

On the south-east tower-pier is a marble tablet in Renaissance style, erected in 1890 to the memory of *Mrs. Craik*, the author of *John Halifax, Gentleman*, the scene of that story being laid at Tewkesbury.

The South Transept has vaulting of the same character as the other, and a large west window, rebuilt in 1820, filled with glass in memory of Thomas Collins, of Tewkesbury, an eminent builder and contractor who was widely known and highly respected throughout the west of England.

Beneath this window is a deeply recessed doorway (now blocked up) which once gave access to the cloister. In this recess are to be found some of the old tiles which formerly were in the choir. In the south wall too, like the north wall of the other transept, there are recessed Norman arches with two windows—enlarged later—under the roof. The doorway in this wall formerly communicated with the chapter house. One of Tewkesbury's

glories, the old organ, forms the north boundary of the transept.

On the east side a large arch gives access to the Norman chapel of unknown dedication, with its early Norman groined roof. This chapel will give the student an idea of the plan of the north transept before the alterations in the fourteenth century.

The east window was perforce blocked up when the ambulatory chapels were built, and the south-east window was then inserted in the apse. The space formerly occupied by the east window is now filled by a striking mosaic, executed by Salviati of Venice, representing Christ in glory.

Immediately above it is a large vaulted room, similar in shape, but less lofty, open to the transept. Its roof shows traces of having been at one time elaborately painted with frescoes. The room formerly communicated with the original Norman triforium of the choir, and probably with the dorter or dormitory. It may have been designed for invalid monks, who from it might hear mass sung in the church without going down. It is reached by a staircase in the south-east corner of the transept.

On the south wall is a brass tablet from the choir pavement, to the memory of *Edward Prince of Wales* slain at the Battle of Tewkesbury.

The Choir is usually entered from the south ambulatory by the entrance opposite to the door of the vestry. It is of great beauty, its proportions are admirable in every way, the length being almost

exactly twice the breadth. From the centre of the eastern tower-piers to the back of the altar the choir measures 63 feet, but the total length from the present oak-screen to the altar is 103 feet. The breadth in its widest part is 33 feet.

The upper part of the choir was reconstructed in the early part of the fourteenth century in its present polygonal form, the Norman pillars being carried up three feet, and fitted on the choir side with Decorated capitals.

The curious effect of the carrying up of the columns will be seen from the fact that the arches which spring from the Decorated capitals do not correspond in pitch with the vaulting in the ambulatory. The latter springs from the original Norman capitals on the columns in the choir.

In these alterations to the choir here the Norman triforium had to be sacrificed; and those who wish to see on a larger scale what the original triforium was like must study that at Gloucester. In fact, the two choirs alone will form the basis of much interesting study, the Gloucester choir having been left comparatively intact below the clerestory, and veiled over with richly wrought Perpendicular stone-work.

Beautiful as the choir is, it owes much of its effect to its vaulted roof, which is a fine specimen of early Decorated work. The vaulting ribs spring from small engaged shafts, which are carried up the face of the wall from the main piers, and then radiate from very ornate capitals over the vault.

The bosses are less elaborate and less varied than those in the choir at Gloucester, but are well carved,

Photo by Frith & Co., Ltd.

The Choir

consisting for the most part of the vine-leaves delicately treated.

The vault of the tower is a lierne vault, and from the occurrence of the arms of Sir Guy de Brienne it has been attributed to him.

In front of the altar-rails is the large boss from which used to hang the sanctuary lamp.

The Purbeck marble *altar* is reputed to be the largest altar in England, and, at any rate, it may be said to be the longest (13 feet 8 inches). Originally set up in its present situation, it seems to have been buried by the monks. It was afterwards placed in the middle of the choir as a Communion-table. In 1731 it was transferred to the aisle. It was then cut into two lengthwise, and converted into seats for the north porch. Earl Beauchamp, at his own expense, had the two slabs restored to their original use in 1879. It is supported by a massive framing of oak.

The Reredos is the work of Mr. T. Gambier Parry of Highnam Court, Gloucester, and was given by his family. It consists of seven panels, of which the central and largest is a painting of the Crucifixion, and the end wings represent the Annunciation and the Nativity. The intervening panels are filled with saints in pairs—viz. Joseph of Arimathea and Nicodemus, Martha and Salome, Mary and Joanna, Cleopas and Peter. Below the centre and end panels are smaller paintings of the Agony in the Garden and the evening of Good Friday.

The Sedilia are on the south side in the canted bay of the apse. These sadly mutilated remains of a

once glorious work are especially interesting. Originally they were decorated with rich colour and gold, much of which still, in parts, remains. All the shafting is very richly moulded with a great number of diminutive mouldings, principally ogee and hollow. Foliage work of rare beauty and representations of grotesque animals form the greater part of the ornament. There are interesting remains of diaper work in the wall which forms the back. The plinth and seats are probably modern work.

The north-east pier that supports the tower bears a plain corbel, supporting what is supposed to be the remains of an oak case for the sanctus-bell.

During the wholesale restoration of 1875 and following years some old tiles were found, after the pattern of which the present tiles were made with which the floor of the choir is paved.

The fourteenth-century Windows are the chief glory of the choir. There are seven in all, and there are perhaps no others in England containing quite so much glass of the same date, and in such good condition as a whole.

The windows nearest to the tower have four lights each, and the tracery is comparatively simple, though flowing and free. The next two on either side of the choir are slightly more elaborate and contain five lights each, while the east window is quite different from the rest. It has five lights, and the head of the window contains a fine catherine-wheel.

In the north-west corner (i.e. immediately over the Warwick Chapel) are: 1. FitzHamon; 2. Hugh

le Despenser; 3. Gilbert de Clare (third of the name), the tenth Earl of Gloucester; 4. Robert Fitzroy. In the south-west window, i.e. the one exactly opposite to the last mentioned, are: 1. Gilbert de Clare (the first); 2. Lord de la Zouch; 3. Richard de Clare; 4. Gilbert de Clare (the second). These knights are all in armour and are valuable as giving accurate representation of the armour and knightly gear of their time. Above the knights are represented canopies, and in the heads of the windows are scrolls of vine-leaves.

The bodies of the De Clares lie below the choir pavement, almost in a line with these two windows.

Each of the other windows on either side contains four prophets and a King, of which Daniel, David, Abraham, Jeremiah, Solomon, and Joel are easily to be found.

The east window represents the Last Judgment; and has a very beautiful "rose" at the summit, with the Coronation of the Virgin in the centre, and censing angels in each of the twelve segments.

In the floor of the choir there are graves in which many notable persons, renowned in English history, were buried.

Exactly under the central point of the vaulting of the tower is the site of the grave of *Prince Edward*, son of Henry VI and Margaret Anjou. He was killed on the 4th of May, 1471, and with him the last hope of the Red Rose party was finally crushed. A modern brass with a Latin inscription records his fate.

Another grave under the tower, but unmarked by any brass, is that of the *Duke of Warwick*, son of Richard de Beauchamp and Isabella le Despenser, who died at the age of twenty-three, and was buried, at his own request, between the stalls in the choir. *Cecily, the Duchess of Warwick*, a daughter of the Earl of Salisbury, was buried in the same place in 1450.

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Further eastward, in a line with the Beauchamp Chantry, are the graves known as those of the *De Clares*.

The first is a stone with an inscription running round the edge, in old French, in memory of *Maud de Burgh*. The next grave contains the remains of the Lady Maud's husband, *Gilbert de Clare*, the third of that name, the tenth Earl of Gloucester and Earl of Hertford. Though young in years, he had a wise head, for Edward II made him his regent when he himself was fighting in Scotland, and later again in 1313, when fighting in France. He was killed at Bannockburn in 1314, and was laid to rest next to his father, *Gilbert the second*, usually known as the *Red Earl*. He married the Princess Joan of Acre, a daughter of Edward I. This Earl was at first an important figure in the revolt of Simon de Montfort; but later, having changed his views and his side, was an important factor in his former leader's final overthrow at Evesham in 1265.

In the next grave lies *Gilbert de Clare*, the first who bore the double title, Earl of Gloucester and Hertford. His interest to us lies in the fact that his seal is one of those attached to Magna Charta, and he took a considerable part in the Barons' struggles against King John. He died in Brittany, but was buried here by his own wish.

The next grave is that of *Richard*, the second of that name, the son of the first Earl Gilbert. He is usually believed to have been poisoned at the table of Peter de Savoy at Emersfield in Kent. His entrails were buried at Canterbury, and his heart at Tonbridge, at which place he had founded a monastery of Austin Friars.

Between the graves of the De Clares and the steps of the altar are the *Despenser* graves. The grave on the north side nearest to the FitzHamon or Founder's Chantry is that of *Richard le Despenser*. He was married to Elizabeth Neville, daughter of the Earl of Westmoreland, but, dying at Merton at the age of 19, left no family. He was the last of the male line of the Despensers, and is buried next to his father, *Thomas le Despenser*, thirteenth Earl of Gloucester, who was laid to rest in the central grave of the three, having been beheaded on January 15th, 1400.

The third and southernmost of the Despenser graves is that of *Isabel*, Countess of Warwick, Abergavenny, Worcester, and Albemarle. This lady was the daughter of Thomas le Despenser, next to whom she lies here, and, though she was given in marriage to Richard Beauchamp when she was only

eleven years old, she is chiefly known from the title of her second husband, who was her first husband's cousin.

In each of the two easternmost piers that support the tower (on the north and south sides) will be seen a round-headed doorway, which gave access to the choir from the aisles. They were walled up at an early date, as they were probably too narrow for processional use.

Since the restoration of the choir a number of the old stalls of the monks have been collected from the various places in the church to which they had been removed, and placed with the others across the arches of the tower, eleven on the north side and twelve on the south. Those on the north have lost most of their misericords, and all the canopy work. Those on the south side are more perfect, and the backs are in better preservation, though the plain panels have been removed.

THE TOMBS AND CHANTRIES

One of the chief glories of Tewkesbury consists in the series of historic tombs and chantries which encircle the choir and presbytery and the surrounding ambulatory. It may safely be asserted that in no church, with the single exception of Westminster Abbey, can such a noble collection of sepulchral monuments be found. They are well worthy of detailed study.

Beauchamp Chantry.—This beautiful piece of work is a chantry chapel, erected in 1422 by Isabel le Despenser, to the memory of her first husband, Richard Beauchamp, Earl of

Abergavenny and Worcester, or, as the chronicle calls him, Richardus de Bello Campo. An inscription which is only legible here and there runs round the moulding, the translation of which is : " *Be mindful of the Lady Isabelle Despenser, Countess of Warwick, who founded this chapel to the honour of St. Mary Magdalen, and died in London in the Minories, A.D.* 1439, *on St. John the Evangelist's Day. And was buried in the choir on the right hand of her father. On whose soul may God have pity. Amen.*"

The chapel was dedicated in the names of St. Mary Magdalen, St. Barbara, and St. Leonard just two years after Richard Beauchamp had died.

This Richard Beauchamp, after whom in truth the chapel should be called, had shown his bravery at Agincourt in 1415, and in 1420 been made Earl of Worcester. He was slain at the siege of Meaux, in France, in 1421.

The chapel consists of two parts or storeys, the lower of which has a door into the north aisle as well as into the choir. The appearance when first finished, with all its rich colour and profuse gilding, must have been very rich.

Among the heraldic decorations are to be found the chevrons of the Clares, and the arms of the deceased Earl. On the outside are to be traced the arms of the royal ancestors of Isabel, of the Clares, and of the Despensers.

The Lady Isabel, after completing this tomb, married the Earl of Warwick, the cousin of her first husband who was also a Richard Beauchamp. He died in Rouen in 1439, but, his body being brought home by his countess, was buried in the noble Beauchamp Chapel at Warwick, which is a further development of that at Tewkesbury. She died in London in the same year on St. John the Evangelist's Day, and, at her own request, was buried at Tewkesbury in the following January. All traces of her handsome marble tomb have disappeared, but the site of her grave was identified at the restoration of the choir in 1875.

To the east of the Beauchamp Chantry is the chapel known as the *Founder's Chantry*. FitzHamon, as already stated, was buried in the chapter-house, but Abbot Forthington removed his body to this site in 1241.

The open screen-work, erected in 1397, is an excellent specimen of early Perpendicular work.

The fan-tracery of the ceiling is a beautiful piece of work, and shows traces of its former decoration with colour and gold.

Brackets to support an altar remain in part, and there are faint traces of a fresco painting on the east wall, which is said to have represented scenes in the life of St. Thomas à Becket.

The easternmost panel of the chapel on the south side has been restored; the rest has been very little touched.

Still further to the east is the tomb of *Sir Hugh le Despenser*, who died in 1349, and his widow, who died ten years later, having in the interval married Sir Guy de Brienne, the tomb to whose memory is close at hand. This tomb is full of interest, and consists of a richly panelled base with trefoil arches (each of which must once have contained a statuette), in three sets of two, each to correspond with the open tracery in the tier above.

On the tomb is a slab on which are two recumbent figures, carved in white alabaster. The knight is clad in armour—viz. a spherical bascinet, with a camail of chain-mail. His jupon is charged with his arms. The shirt is also of chain-mail, while the arms and legs are protected by plate armour. His head is resting upon a tilting helmet, his feet upon a lion. The Lady Elizabeth, who was a daughter of William Montacute, Earl of Salisbury, has a dog at her feet, and is robed in a long, flowing dress, which, with the square headdress, is characteristic of the time of Edward III.

On the south side of the choir, in the bay opposite to the Founder's Chantry, is that known as *the Trinity Chapel*, the building of which is ascribed to *Elizabeth Lady de Burghersh*. She was the widow of Edward Lord le Despenser who died at Cardiff in 1375, and was buried before the door of the vestry, near the presbytery. His widow, who died many years later (1409), was buried beside her chapel in the choir.

The tomb has many beauties, of which the chief is the fan-tracery. A remarkable fresco, representing the Trinity, is still visible in the eastern wall: behind the censing angels are the figures of Edward le Despenser and his wife.

Under a canopy on the top of the chapel is the figure of Lord le Despenser, kneeling in prayer, with his face turned towards the high altar. It is represented as wearing the martial equipment that was usual towards the end of the fourteenth century.

Other tombs of interest in the church will be found in making the circuit of the ambulatory. The first of these is the tomb of *Sir Guy de Brienne*, described on page 80.

The chapel of St. Edmund contains, lying across the eastern half of the entrance, a magnificent tomb which goes by the name of the *Cenotaph of Abbot Wakeman*. It is not known when the tomb was built, but is apparently earlier than Wakeman's time, who was Abbot from 1531 to the dissolution of the monastery in 1540. Certainly Wakeman is not buried here, for he became the first Bishop of Gloucester, and was buried at Forthampton.

The tomb is peculiarly beautiful, and consists of a slab supported by a rich piece of open or pierced work. Upon the slab rests a representation of a corpse undergoing the process of decay, and being devoured by various lizards, snails, &c. Immediately over the body, in the centre of the tomb, is a massive ogee arch, richly foliated, from which descends a rather cumbrous pendant.

At the top of all is a projecting canopy in three main sections, of very delicate and intricate carved work.

In the south ambulatory, in the middle one of the three chapels, there is a tomb to *Richard Cheltenham*, who was Abbot from 1481–1509. It is a table tomb in the Perpendicular style, with very rich tracery enriched with quatrefoils and shields. A depressed arch forms a canopy, in the spandrels of which are the Abbot's initials, R.C., and his pastoral staff.

Almost opposite to this is a depressed arch which supports a mass of delicate work decorated with vine-leaves and grapes. Over this are many canopied niches (much mutilated), which once contained images. Under the arch has been inserted a coffin of Purbeck marble, with a cross on the lid, and the inscription "*Johannes Abbas hujus loci*" (viz. John Costes, who died in 1347). It is generally assumed that this was originally the tomb of *Hugh le Despenser*, who was hung, drawn, and quartered at Hereford in 1326.

Close to this tomb, but more to the east, is a fifteenth-century tomb, presumably that of an Abbot, but his name is unknown.

To the east of the door of the chapel, which is now used as a vestry, is another tomb of an unnamed Abbot. The coffin-lid bears a rich floriated cross, with a representation of an Abbot at the one end, and that of a lamb at the other. This is probably the tomb of *Abbot Forthington*, who died in 1254, and who wrought wonderful works of healing during his life, which were said to be continued after his death.

Organs.—The church has two organs, both of which are noteworthy—viz. the old organ in the choir, of which the interest is historical, and the Grove organ in the north transept, the chief interest of which, apart from its tone, is the perfection of its many modern mechanical contrivances.

The organ in the choir was brought to Tewkesbury in 1737 from Magdalen College, Oxford, and was placed on the then existing screen, where it remained till 1875. It was built by John Harris, the grandfather of René or Renatus Harris, for Magdalen College, Oxford; and was for a few years taken by Oliver Cromwell to Hampton Court, where his secretary, John Milton, is said to have played upon it: hence its name, "The Milton Organ."

The Grove organ is a very fine instrument, but it is more fitted for a concert-room than for the accompaniment of ordinary church music. It was given, as the brass tablet sets forth, "*To the greater glory of God, and to commemorate the Jubilee of the Queen in* 1887."

DEERHURST

The Priory Church

History

Deerhurst, or Deorhurst, the wood or grove of wild beasts, lies close to Tewkesbury, and the visitor to the latter must on no account omit to pay a visit to the older building.

The priory church of Deerhurst is one of the oldest buildings of any importance that yet remain in use in England. Its exact date is unknown, but it seems certain from documentary evidence that in the ninth century the abbey was in a prosperous condition.

The abbey, though small, was richly endowed with land, and its wealth in landed property was the cause of its being transferred by Edward the Confessor in 1054–6 to the great French Abbey of St. Denis when it became a priory. What was not so transferred was mostly given by the King, together with the Manor of Pershore and other possessions, to his Abbey of St. Peter at Westminster, which was then building.

We find that the Conqueror confirmed the grant of the Abbey of Deerhurst to St. Denis, but that King John confiscated its revenues. In 1223 Pope Honorius III by a Bull approved that the priory should be perpetual and conventual. In this same year the prior was again in possession of the priory

and its lands; but in 1250 the priory was sold to Richard, Duke of Cornwall, who seems to have driven out the monks and destroyed the greater part of their buildings. In 1260 the Abbot of St. Denis again got possession of the priory.

In 1295 Edward I seized all the existing alien priories for the sake of the revenue they would bring into his exchequer. Edward III again despoiled the monks of what was theirs, and his grandson, Richard II, followed in his steps.

The priory had a respite from such continued harryings with the accession of Henry IV (1399). This King took possession of it as an alien priory, but immediately handed it over to William Forester, the then prior, with the stipulation that in the event of a war with France the King should receive a sum of money equal to that which in time of peace would be paid to the Abbey of St. Denis. With halcyon days like these, the priory set about rebuilding what had been destroyed, and works were undertaken—much of which is standing at the present time.

Henry V by charter in 1419 confirmed the policy of Henry IV in giving the prior all the rights and privileges enjoyed by William Forester; and Henry V acknowledged the claim of the priory to be conventual and perpetual, and, as such, not to come into the King's hands. Henry VI, however, in 1463, while confirming all existing rights, made the priory a denizen priory, with the same status as all other similar English foundations. But this change was followed by yet another in four years' time.

Henry VI, being the founder of Eton College and King's College, Cambridge, was in want of funds; he relieved the pressure on his exchequer by appropriating the possessions of the priory, and handing part of them to his royal college at Eton, and part (in 1422) to the already rich abbey at Tewkesbury. Much litigation followed with Eton, and in 1469 the priory was united and annexed by Carpenter, Bishop of Worcester, to the monastery at Tewkesbury.

The independence of Deerhurst was now at an end, and little is heard of it again. At the Dissolution, like many of the Tewkesbury possessions, it became private property.

Exterior

The chief feature of the exterior is *the Tower*. It is 70 feet high, 21 feet 8 inches from east to west, and 14 feet 4 inches from north to south, with a slight batter to the walls, which at the base are 32 inches in thickness. For about 35 feet or so the masonry is Saxon work, but it has been severely handled, especially on the west side. The east side contains a wall-plate of early date, and more of the interesting early work. The upper part is later work, having ashlar quoins at the four angles.

The entrance door is a pointed arch of the fourteenth century inserted within the earlier round-headed arch, of which the outer edges have considerably crumbled away. Above the arch is a piece of stonework, similar to one above the long, narrow window, considered by some to be a mutilated carved head,

Photo by Frith & Co., Ltd.

Deerhurst Priory

but with more real likeness to a broken mechanical contrivance for hoisting up weighty goods into the upper part of the tower. On the right of the entrance door is the door which now gives entrance to the belfry. In many parts of the exterior there are traces of the coarse herring-bone work so prevalent in Saxon masonry. At the north-west and south-west angles of the aisles are gargoyles, that at the north-west corner being the better preserved.

Interior

The western entrance is situate in the tower front, and by three doorways gives access to the nave.

The Nave of the present church measures 60 feet by 21 feet, including the original choir, which was under the central tower, and which, from the plan, must have been 20 feet in length. As was the case at Tewkesbury, Gloucester, and elsewhere, the nave was the parish church, and the choir and the rest of the building eastwards the private chapel of the priory. The original nave had transepts, with a room, probably a sacristy, to the east of the north transept, and a similar room or chapel at the east of the south transept.

On either side of the nave the original walls have been pierced, and an arcade of three good Early English arches was inserted in the thirteenth century. Over these arches on either side is a triangular opening about 18 feet from the floor-level, similar to the opening in the west end of the nave.

The clerestory windows are, for the most part,

early fifteenth century, and replaced the early windows.

At the west end of the nave there are several very curious features. The arch of the doorway is a plain, round-headed arch with its edges left quite square, and the impost is plain, with the exception of a hollow immediately below the abacus. Above this doorway, in the corners of the west wall, are two impost members or brackets, similar to those in the chancel, which may have been intended to support the floor joists of a chamber or gallery at this end of the nave. Not far above these brackets is a triangular opening similar to those in the north and south walls of the nave, and through which, from the room in the tower, a view is obtained of the nave generally. It is on the same level as those in the nave. To the right of this is a blocked-up round-headed doorway, which once gave access from the room in the tower on this level to a gallery at the east end of the nave. The jambs are each of two similar blocks of stone.

Above this, in the centre of the upper part of the west wall of the nave, is perhaps the most curious architectural feature of the church. It is a two-light window, each light having a head formed of an isosceles triangle. The outer jambs, as also the broad central massive pier, are slightly fluted, and in some of these flutings is a bar in relief.

Near the tower end is a portion of the Perpendicular timbered roof, and the rest of the roofing of the nave and chancel is modern work designed upon the basis of the older example.

The South Aisle was added in the twelfth century. The south wall of the south transept was continued to the west, and a segmental arch inserted in the west wall exactly where the oak-screen is now, the wall from the original south-east corner of the tower being carried southwards to meet the new wall. Later the aisle was extended by the carrying out of the west wall till it was flush with the west front. The remains of the Transitional Norman work in the south aisle are scanty, but of extreme interest.

In the thirteenth century *the North Aisle* was constructed, and made to correspond with the south aisle, though it is slightly narrower. The walls of the nave were carried up to receive the clerestory windows about the year 1400, but as to their original height it is only possible to conjecture.

The Decorated windows of the north aisle all differ in style and date, that in the north transept being the earliest. The westernmost window in the south aisle is approximately of the same date, and contains the only glass in the church that is of any interest. The other windows in this south aisle are Perpendicular, and are high in the wall owing to the existence of the cloister, a blocked-up door into which can be seen under the westernmost window. Some fifteenth-century oak seats in this aisle are worth notice.

Both the aisles of the nave had undoubtedly at one time altars at their eastern ends. The north aisle contains three aumbries, and the south aisle has one, probably removed from elsewhere in the

church. It contains a piscina and a small circular recess or reliquary in its eastern side.

The north aisle contains a very fine specimen of a brass dated 1400, which records the death of *Sir John Cassy*, Chief Baron of the Exchequer in the reign of Edward III, and his wife *Alicia*. She has her dog at her feet, with his name, Tirri, engraved upon his side. Only one other instance exists of a pet's name being thus handed down.

Close to this are one or two other brasses. One of Elizabeth, daughter of Thomas Bruges, Esq., of Coverle, and *wife of William Cassy, Esq.*, of Whyghtfylde, and then of Walter Nowden, Esq., 1525.

Near to the Cassy brass is an old chest, and a stone coffin with a foliated cross upon its lid.

The blocked door in the east wall of this north transept once gave access to the sacristy.

The Font has had a curious history. The lower part was discovered by a lady in the neighbourhood (Miss Strickland, of Apperley Court) in a garden close to the river, in 1870, whilst the upper part was being used as the font in Longdon church, in Worcestershire, whither it had been conveyed in 1845 from a Deerhurst farmyard. The Vicar of Longdon kindly gave up this upper portion, so the two parts were reunited.

The Choir, with the destroyed sanctuary, had a total length of 38 feet and a breath of 20 feet. The former height of the choir cannot now be actually estimated, though it seems to have been higher than that of the nave.

There were in the actual choir space four doorways—i.e. a pair on the north and another pair on the south side. Of each pair one doorway gave

access to the transept, and the other, in the earliest history of the church, to the open air.

In each side wall of the choir, above these doorways, is an open arch, cut through the wall with a slightly projecting border at the sill, which is 10 feet or so above the level of the present pavement.

The eastern wall of the present chancel contains the arch (now blocked up) which formed the entrance to the apsidal sanctuary.

Above the arch is a Perpendicular window, which was probably inserted after the sanctuary had been removed, though it may have replaced an earlier opening.

The Chancel contains some good oak seats and panelling, which run all round the three available sides of the square. These were the seats for communicants, and the Communion-table stood, at one time, in the middle of the chancel. This Puritan arrangement was formerly not uncommon.

THE SAXON CHAPEL

About eighty yards or so from the Church of St. Mary at Deerhurst was discovered in 1885 in property known as *Abbot's Court*, a second Saxon building, proved, after careful examination, to have been a chapel. The discovery of this fact threw considerable light upon the inscribed stone in the Ashmolean Museum at Oxford, which had been removed thither from Deerhurst in 1675. It bears a Latin inscription, the translation of which is: "Duke

Odda ordered this Royal Hall to be built and dedicated to the honour of the Holy Trinity for the soul of his brother Aelfric which was taken up from this place. Bishop Ealdred it was who dedicated the same on the 12th of April in the fourteenth year of the reign of Edward, King of the English."

The chapel consists of a nave 25 feet 6 inches in length by 15 feet 10 inches in breadth, and a chancel 14 feet by 11 feet 3 inches, entered by a round-headed arch 6 feet 6 inches in width and 10 feet in height.

The jambs of this curious arch, which is distinctly horseshoe-shaped, are nearly 28 inches and the imposts nearly 10 inches in thickness. The doorways were two in number, opposite to each other, in the north and south walls. Of the latter only traces remain.

The north wall contains a sixteenth-century window.

In the north-east corner of the chancel is an Early English bracket of beautiful work.

Externally the chapel measures 46 feet by 21 feet, the walls being, on an average, 30 inches thick.

GREAT MALVERN

The Priory Church

History

There is good evidence that a religious settlement of some kind existed at Great Malvern before the Conquest, and that this formed the nucleus of the priory, of which the church is yet standing; and that Aldwin, the first Prior, had previously been the head of the earlier community.

The priory was dedicated to St. Mary the Virgin and St. Michael. Its name, Great Malvern—in Middle English, Moche Malverne—distinguished it from Little Malvern Priory, a cell of Worcester.

The House was attached, either at the time of its foundation or soon after, to the Abbey of Westminster, and this led more than once to friction between the Abbot of Westminster and the Bishop of Worcester, who claimed visitatorial rights over Malvern.

During the eleventh and twelth centuries the priory gradually acquired a large number of possessions, including property in eight different counties, but during the thirteenth and the early part of the fourteenth centuries Malvern, like other religious houses, suffered a considerable loss of income. In the following century, however, its revenue had so far increased through the impropriation of parishes and improvement in economic conditions that it

Photo by Frith & Co., Ltd.

Malvern from Beacon Hill

was able to reconstruct its church on sumptuous lines. No doubt a considerable revenue was derived from a local industry, the manufacture of mural and floor encaustic tiles, for many of the surrounding churches seem to have purchased tiles from Malvern. More than 1,000 tiles are still left in the abbey, some dated 1453 and others 1456.

Though many small alterations and additions must have been made to the fabric since the church was built in 1085, the extensive reconstruction which took place between 1400 and 1460 has obliterated almost every sign of them. Two stages of the Perpendicular style can be clearly discerned, but of the Early English and Perpendicular periods there is scarcely a trace.

During the early part of the fifteenth century the entire presbytery, choir, and choir aisles were rebuilt, and a new tower was raised, manifestly on the model of the tower of Gloucester Cathedral. The width of the north aisle of the nave was doubled, a measure not possible on the south owing to the adjoining cloister garth.

By 1460 the rebuilding was finished, and on July 31st of that year, John Carpenter, Bishop of Worcester, consecrated the seven altars within the church.

Between 1460 and 1485, thirty-nine out of forty of the windows in the church were filled with glass. Fortunately a large proportion of it still survives, for its beauty can hardly be exaggerated. Though it escaped injury from the Puritans, it has suffered lamentably from eighteenth-century ignorance and neglect. Nevertheless, few parish churches at the

present day can equal Great Malvern in the quality and splendour of their stained glass.

At the Dissolution the priory was surrendered, and dissolved before the close of 1539, in spite of Latimer's intercession. Most of the 'superfluous buildings' were at once sold and pulled down, but of the church, which was included in that heading, only the Lady Chapel and small south transept were destroyed. In 1541 the inhabitants of Malvern, as at Tewkesbury and Romsey, purchased the church for £20, to replace the church of St. Thomas of Canterbury (which stood on the present site of a post office) as their parish church.

Little appears to have been done to keep the church in a proper state of repair, for by the latter half of the eighteenth century the whole building had fallen into a state of decay.

In 1809 repairs on a small scale seem to have been carried out, and in 1812 a certain amount of unskilled restoration was done to the glass windows. A vicar appointed in 1815 was most energetic in raising money for improving the condition of the church, but he appears to have spent it for the most part in tasteless decoration of the interior. As a result of further efforts between 1831 and 1844, great improvement was made in the fabric of the church.

In 1860–1 the building was extensively restored under the direction of Sir G. Scott at a cost of over £11,000; fortunately this restoration was of a conservative character.

In 1894 the north-west porch was rebuilt at a cost of £1,000, and in 1895 repairs to the tower were

begun, their necessity having been revealed by the fall of a pinnacle.

During the incumbency of the late Canon R. P. Pelly, St. Anne's Chapel was admirably restored, and between 1909 and 1913 much important structural work was carried out. The great task of releading and restoring to original positions the ancient glass was begun in 1910, during the incumbency of Canon A. C. Deane, and completed in 1917 by his successor, the Rev. A. Linzee Giles.

Exterior

Grateful as we must feel to the people of Malvern who, in 1541, saved the priory church from destruction, we may regret their inability to purchase with the church the whole of the land immediately around it. That on the south side, formerly the site of the convent buildings and cloister garth, is now the garden of a hotel. At the west end, where the ground rises sharply, buildings belonging to this hotel stand within a few feet of the church wall, and the intervening passage, like the land on the south side, is private property. Thus a visitor finds himself unable to study at short range the exterior of the church except from the north and east. Happily the churchyard (long since disused as a burial-ground) on the north side of the church is both spacious and picturesque, and the best general view of the church can be obtained from a spot near its north-western angle, close to the wall of the post-office.

The North Porch was rebuilt in 1894, and but little of the ancient masonry survives. In the centre, however, between the square-headed traceried windows lighting the porch-room, is a fifteenth-century niche crowned with tabernacle work, in which modern figures of the Virgin and Child have been placed.

The North Side. An examination of the fabric shows that three varieties of local stone were used by the fifteenth-century builders: (1) a coarse oolitic stone employed for the crocketed hood-moulds and finials above the belfry windows; (2) a red sandstone; (3) Highley, a greenish sandstone, of which by far the greater part of the ancient masonry consists.

The difference in date between the nave, on the one hand, and the transept and eastern limb of the church on the other, may readily be discerned on this north side. Apart from the evidence of the windows, attention should be paid to the string running round the face of the walls immediately below the sills. From (and including) the transept westward, this string is unmistakably Perpendicular. Eastward of the transept, and on the face of the east wall, its form is almost Decorated.

The blocked door in the west wall of the north transept shows the higher level of the ancient floor in this chapel. At this door, traditionally, the almoner of the convent administered relief to the poor of the neighbourhood. Its four-centred form, however, is indicative of a late date. Above it is a stone shield, formerly within the church, above the

Photo by Sydney Pitcher, F.R.P.S., Gloucester

east window, bearing the arms of Beauchamp of Warwick.

With the destruction in 1541 of the Lady Chapel, and of the passage connecting it with the ambulatory, the appearance of *the East End* of the church was greatly changed. Of the passage which gave entrance to it a small portion of the tiled floor and a fragment of the panelling on the north wall are still to be seen outside the present east door.

The mullions of the great east window are carried down to form a stone screen separating this passage from the ambulatory; this screen is now glazed, and in the centre a doorway and flight of steps were inserted in 1861, to form an eastern entrance to the church. Of the arch above it, the inner member——inserted as a relieving arch—is modern.

Beneath the Lady Chapel was a Transitional crypt of the twelfth century, the foundations of which still exist, in a tolerably complete state. A portion of the soil adjoining the east wall of the church on the north side of the central steps has been removed in order to show a moulded corbel and rib of the vault belonging to the crypt. On the south side is the blocked stairway which gave access to the crypt from St. Anne's Chapel. A second moulded corbel, probably not *in situ*, will be noticed on the south side of the steps. The actual floor-level of the crypt is about three feet deeper than the level of the excavation on the north side of the steps. The fine buttress at the south-east angle of the church deserves attention.

The South Side of the church, as already mentioned,

abuts on to the garden of a hotel. Just westward of St. Anne's Chapel may be seen part of the jamb of a fifteenth-century window—the return (east) window of the destroyed south transeptal chapel.

Moving westward, we come to the very picturesque Norman door, now blocked, which formed the entrance to the church from the north-east angle of the cloisters. Between this point and the Perpendicular door at the north-west angle of the cloisters, the Norman wall of the aisle survives, but the present windows in it were inserted in the middle of the nineteenth century. The Norman wall was considerably lower than the total height of the present aisle wall, and the start of the lean-to roof which joined it to the nave is still visible. Within a few feet of the west cloister door, and still further westward, is another door, now blocked, in the same late Perpendicular style as its neighbour.

The West End also abuts on private ground, a narrow passage separating it from modern buildings. The design of the great west window is complete within the church only, where the side-lights and those below the transom are panelled. Immediately above the sill of this window are three pairs of small trefoiled lights, formerly opening upon a passage running across the exterior face of the west wall from the porch-room on the north to a small chamber, apparently corbelled out from the church wall, on the south.

Near the north-west angle of the church there seem to be portions of an original Norman west-front, with distinct traces of a pilaster-strip. The

Perpendicular wall was built, apparently, just within the Norman wall.

The Roofs and Tower.—Formerly the aisle roofs, and not only those of the nave, choir, and transept, were gabled. The parapets provide an effective diversity; the eye is pleased by the contrast between the pierced embattled parapets of tower and nave, the panelled embattled parapets crossing the western gable and also found on the nave aisles and transept, and the simpler and earlier parapets of the eastern limb. At intervals the line of the parapets is broken by the crocketed pinnacles capping the main buttresses. Altogether admirable also is the design of the central tower, with its union of grace and strength. It will be noticed that the fine panelling of the tower is carried down lower on the north and south exterior faces than on the east and west; on the former two sides it terminates in weatherings which represent the line of former high-pitched roofs to the transepts. It should be noticed too, how exactly, though on a smaller scale, the ogee curve of the spirelets—a very unusual form—repeats the curve of the belfry windows below. The unity of composition in this tower is strongly emphasised by the manner in which the vertical lines are carried through from the roofs to the parapets.

Interior

Before examining any details, the visitor should take his stand at the west end of the nave, beside the font, whence an admirable general view of the

interior can be obtained. He cannot fail to admire the strong effect of the massive Norman piers in the nave, the beautiful lines of the choir and presbytery, with their stone panelling and graceful Perpendicular shafts, the dark oak of the stalls, the altar raised to a commanding level by a flight of steps, the heads of the stone screen showing themselves beyond the apse, and, dominating the whole, the glorious east window, with its great central forked mullion, its intricate tracery, its wealth of ancient stained glass.

The Nave consists of six bays. The Norman piers, with circular bases, capitals, and abaci, are about 10 feet in height and 5 feet in diameter. The two eastern bays of the nave, following a usual practice in monastic churches, were included in the ritual choir, and the screen crossed the nave at the second pier from the east. In confirmation of this we may note: (*a*) two filled mortise-holes in the south wall, where the beams of the screen were set; (*b*) a trefoiled niche in the west face of the second pier (reckoning from the east), now filled with a modern brass; (*c*) the three western piers on each side—i.e. those outside the screen—which have moulded bases and stand on large square plinths; the piers within the screen have no plinths, and their bases are plainly chamfered without mouldings.

The nave arcade consists of Norman semi-circular arches, recessed in three orders. The western bay and respond on the south side should be noticed, since, by some accident, they escaped the severe "scraping" which the rest of the arcade received in the 1861 restoration.

Photo by Frith & Co., Ltd.

The Nave

The glass in the great west window is ancient; it was transferred to it in 1820 from other parts of the church.

The twelve clerestory windows of the nave, each of three lights and transomed, are, judging by the form of their tracery, of a later date than any other of the fifteenth-century windows in the church; they are very evidently later than the west window. The coats-of-arms in the glazing are mostly of the early nineteenth century; the smaller set was made for the east window of the north choir aisle in 1820, and were moved to their present position in 1842.

On the north-east face of the first pier from the west on the north side of the nave is a small trefoiled niche of the fifteenth century. On the north-west face of the next pier is a specimen of a fifteenth-century tile, another copy of which will be found in the north wall of the apse.

The east respond of the arcade on this side has an interesting feature; a Norman mason began to ornament the cap with a shallow scallop, but left his work unfinished. The whole of the pier arcade doubtless is coeval with the first building of the church, and the severely simple form of this Norman work is quite consistent with the date assigned to it by the chroniclers—namely 1085.

The Roof of the nave, like those throughout the church, with the exception of the crossing and the choir aisles, is flat and of wood. It is supported by moulded wall-posts resting on stone corbels. Its form is that of the fifteenth century, and a considerable proportion of the ancient timber

survives. The roofs, however, have been very extensively repaired in the various restorations, and the carved bosses at the intersection of the ribs are modern.

At the west end of the nave stands *the Font*. Its large circular bowl, without ornament or moulding, is probably early Norman. The pedestal, base, and step are modern. A brass inserted in the south side of the bowl commemorates the restoration of this font in 1838. In the west wall behind the font is a memorial to Sir H. Lambert, designed by Sir Gilbert Scott. On the south-west wall a *war memorial*, designed by Mr. W. D. Caroë, has been placed.

The Nave Aisles provide a striking contrast. The north aisle was entirely re-fashioned during the fifteenth century, and its original Norman width was doubled. Across the south aisle a Perpendicular arch was thrown, sprung, without shafts or corbels, from the south wall to the abacus of the westernmost Norman pier. The Norman south wall was heightened, and a flat, panelled roof substituted for the lean-to Norman roof, except in the westernmost bay, where the new roof was set at the old pitch. The width of the south aisle could not be increased to correspond with the new north aisle as the cloister adjoined its exterior wall. It terminates eastward in a Norman arch, enriched with the chevron ornament on its west face. We may suppose that the Norman west arch of the crossing and the corresponding arch at the east end of the north nave aisle were in line with this surviving Norman arch at the east end of the south nave aisle.

The Perpendicular crossing and north aisle arches are set slightly eastward of it.

One of the church's three modern processional banners is of a design taken from a twelfth-century seal of the monastery, and is a superb specimen of needlecraft.

The three *Windows* of the south nave aisle, constructed about 1840, are filled with glass of the same period.

In the north aisle are five fifteenth-century windows, each of three lights. For some unexplained reason, the sill of the westernmost window is at a higher level than the others. The main portions of the second and fifth (counting from the west end) and the whole of the third are filled with modern stained glass. But the tracery lights of the other four contain interesting fragments and small complete figures of fifteenth-century glass.

The North Transept was described as "the Jesus Chapel" by Dr. Thomas, writing in 1725. In its east wall a considerable amount of Norman masonry may be noticed among the larger blocks of the Perpendicular builders, but it is probably "used-up" material employed in the Perpendicular enlargement and rebuilding. On examining the north face of the tower wall (within the church), the line of origin of a former steep-pitched roof to the transept may be discerned. Under the north window are two recesses, now vacant, but evidently designed to contain monuments. A special historical interest attaches to this window, for its lowest lights contain portraits of Henry VII, his

wife Elizabeth, Prince Arthur, Sir Reginald Bray, Sir John Savage, and Sir Thomas Lovell. The glass is of the year 1502; that of the west window of the transept is about twenty years earlier. The detail in this window is particularly beautiful. Above the arches between the transept and the nave and choir aisles are fifteenth-century square-headed windows, partly filled with nineteenth-century glass.

The arches giving entrance from the transepts to the north and south choir aisles should be studied together, and merit close attention. That leading from the north transept is of two chamfered orders, representing a very early type of Perpendicular work. The narrow arch at the west entrance of the south choir aisle is even more pronouncedly early. We seem to have here the junction of two styles of Perpendicular employed during the rebuilding of the church. These arches, and possibly also the vaults of the choir aisles, cannot be of a later date than 1400.

The masonry of *the Tower* is full of interest. First we may notice the beautifully proportioned arches of the crossing. Those at the east and west are higher than those at the north and south. Moreover, the western arch is deeper than the eastern one, having a panelled soffit between the mouldings. The mouldings spring on each side from five shafts which are based on moulded corbel-tables at a level with the caps of the nave piers. The faces of the wall above the arches north and south of the crossing are decorated with most admirable panelling, and the roof of the crossing has a fine lierne vault.

The Pulpit, of oak, was constructed about 1864. It faces due north, because it is only by standing in this position that a preacher can hope to make himself heard, owing to a lack of resonance in the building, and the fact that a considerable proportion of his congregation is seated eastward of the pulpit.

The Organ is a very fine four-manual instrument, which was enlarged and rebuilt in 1927.

The Eastern Limb of the church consists of three bays, with moulded piers, responds, and arches. On the inner face of each pier five slender shafts, with attached bases, are carried up into the brackets of the wall-posts and the mouldings of the clerestory windows. A wide cavetto separates the shafts. On the other faces of each pier mouldings are carried up through a capital, which is little more than a string, round the arches dividing the choir from its aisles. Each clerestory window is composed of ten lights, eight of which are glazed and two blind. Beneath them are stone panels with cinquefoiled heads; above them is other blind tracery, in wood. The wall-posts, of wood, rest upon moulded stone corbels.

The presbytery is marked off from the choir by a single step. Just beyond it are the monks' *Stalls*. Of these there are twenty-four, in two rows of six on each side. To each row three modern stalls, making twelve in all, have been added. The ancient stalls are probably of a date approximating to that when the rebuilding of the church was completed—viz. 1460.

On the under-side of the seats is a most interesting

series of misericords. Two have disappeared, but twenty-two of the complete set of twenty-four still remain. Small grotesque carvings, most of which are much worn, terminate the arms of the stalls. The westernmost in the front row of the north side depicts a hooded fox's head; a common form of satire usually aimed at the friars.

Between a portion of the choir aisles on each side and the choir is a parclose screen, the cornice of which has an admirably carved design of grapes.

Four wide and sloping steps lead from the choir to the sanctuary. The tiles covering them are bad nineteenth-century imitations of the mediæval patterns, but the arrangement of the steps is ancient.

On the right side of the sanctuary, resting on the roof of the sunk chantry of the south choir aisle, is the *Knotsford* monument. John Knotsford, Malvern, bought from William Pinnock, in 1545, land which had belonged to the dissolved priory. His wife Jane was buried on October 26th, 1582. Knotsford died on November 24th, and was buried on November 28th, 1596. This monument was erected by their eldest daughter, Anne. Four of the five daughters are represented on the north and south faces of the monument; Anne is the large figure kneeling at a *prie-dieu* at the foot of the tomb on which are likenesses of her parents.

Opposite the Knotsford monument, on a modern plinth, is the recumbent figure of a knight, without inscription. The figure is much mutilated, but old drawings show that he held a pick in his right hand, an oval shield in his left. The character of his mail fixes the date within the first half of the twelfth-century.

Behind the present altar (given in 1908) is a reredos in glass mosaic, put up in 1884. Both ends of the stone screen behind the altar are covered with *mural tiles* of the years 1453 and 1456.

On each side of the altar is a circular-headed door, with square label, giving entrance to a small segmental recess lying between the altar-screen and the curved apse wall. Its position and the double entrance suggest that this may have been the feretory, where were kept the relics which the monastery possessed. On the face of the inner wall and set in the floor are eight monumental stones, removed from other parts of the church. Most of them commemorate members of the Lygon family, of the seventeenth and eighteenth centuries, and have elaborate inscriptions.

The curved wall of the apse, though of fifteenth-century construction, probably follows the line of its Norman predecessor. Its cornice is pierced by four trefoiled squints, so placed as to command a view of the sanctuary lamps of the Lady Chapel and the chapels terminating the choir aisles.

Many of the old *mural tiles* are to be found at the north and south ends of the altar screen and along the outer face of the apse wall.

The North and South Choir Aisles closely resemble each other in general design. Each has a simple stone vault with plainly chamfered diagonal and transverse ribs of very early Perpendicular character, with interesting stone bosses of the period at the western springs. The north and south walls are divided into three bays apiece, the whole width of each bay being occupied by a ten-light traceried window, two lights of which are blind. Below each window are twelve panels, those in the north aisle being trefoiled, and those in the south,

quatre-foiled. The panelling on the south wall is particularly good, and has the advantage of being comparatively little restored.

The north aisle was termed " the Vicar's Chapel " in the early days of the nineteenth century ; part of it, apparently, was then utilised as a vestry. The sanctuary in which it terminates, though rectangular externally, shows within traces of the apsidal form which it possessed before the Perpendicular reconstruction. The altar-space is now largely occupied by the Thompson monument of 1828, the work of the sculptor Hollins. Against the south wall is a panelled fifteenth-century piscina, above which is a trefoiled niche. The wall bracket on the north side, which is finished with a roughly carved ball-flower, is perhaps the only fragment of Decorated ornament still in the church. On a book stand at this end are two chained volumes—a *Commentary on the Book of Common Prayer*, of William and Mary's reign, and an Elizabethan copy of *Foxe's Book of Martyrs*. The glass of the east window (1842) and the tiles beneath it (1862) commemorate respectively the marriage and death of the Prince Consort.

A wide ambulatory running round the apse wall connects the north choir aisle with the south, known as *St. Anne's Chapel*. The wooden screen between the ambulatory and St. Anne's Chapel is less than a century old, but is a good piece of work. The chapel is fitted up and used for week-day services. Its eastern window is by Kempe, and was put in to commemorate the Diamond Jubilee. The jambs and tracery of this window are also modern. On

either side of it are ancient image-brackets, with grotesque figures, probably of the fifteenth century. The piscina, of the same period, is far more interesting, because far less restored than the corresponding one in the north choir aisle. On the north of the altar is the blocked headway of the stairs which led to the crypt. The altar-table is Jacobean; despite its small dimensions, it served for many years as the high altar of the church, standing within the central sanctuary.

On the north side of St. Anne's Chapel is a small sunk chantry of two bays, which has a charming miniature fan-traceried roof. The floor is partly covered with old encaustic tiles of the fifteenth century. At the back, under cusped arches, are two recesses for coffins. The inscribed stone coffin-lids now on the floor of this chantry are not in their original positions. One of them is that of *Walcher*, the second prior of the monastery. It was disinterred in 1711 from ground adjoining the south transeptal chapel; the inscription, obviously, must have been re-cut.

Beside it is the mutilated coffin-slab of *William de Wykewane*, the Prior round whose election a fierce controversy raged in 1282. The Lombardic lettering has escaped renovation.

A large collection of other fragments found in various excavations is now stored in this chantry—some thirty bosses, of very different periods, many of which are admirable; two pairs of engaged Early English capitals, and fragments of their shafts and bases; mouldings of various dates, including some

with ball-flower ornament; and tiles of the fifteenth century.

Of the ancient *Glass* in the eastern part of the church, the great east window is mainly composed of fragments from almost every window in the church.

In the south clerestory of the choir, the arms of Berkeley, Richard III, and Edward V can be seen.

In the north clerestory the beautiful heads in the spandrels of the westernmost window should be noted. The upper lights of this window picture one of the legends in connection with the origin of the House at Great Malvern. In one of the lower lights William the Conqueror is represented as bearded, which is unusual.

The three windows in St. Anne's Chapel depict thirty-three scenes from the Old Testament, admirable for their detail and beauty of colour. There were originally seventy-two of these scenes in the church.

WORCESTER

The Cathedral

History

In the year A.D. 680 a small body of missionaries, headed by Bishop Bosel, came from the monastery of Whitby, then presided over by the Abbess Hilda, and settled at Worcester, which they made the head-quarters of their missionary work.

Worcester was chosen because an important township had grown up round the fortress, which commanded the ford over the Severn and the road into Wales.

The first cathedral, dedicated to St. Peter, was doubtless a simple building of logs, superseded in the course of years by a stone church. Owing to the ravages of the Danes, who from time to time came up the Severn, this and subsequent buildings were on several occasions seriously damaged or burnt. When Bishop Oswald came to Worcester the church was so small that it would not contain the crowds who came to hear him preach. So, as soon as he was able, he built a larger church, "the basilica which I have founded in my episcopal see, to wit in the Monastery of Worcester in the honour of Mary, Mother of God, in the year 983." Being himself a monk, he got rid of the secular clergy and introduced monks of the order of St. Benedict;

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Worcester Cathedral

thus the cathedral of the Bishop became the church of the monastery.

Oswald, who was made Archbishop of York as well as Bishop of Worcester, died February 29th, 992, and was buried in the cathedral he had built, and there for 600 years his bones were venerated as miracle-working relics.

In 1041 the cathedral was partly burned by the Danes under Hardicanute, when they destroyed the greater portion of the city.

In 1084 Wulstan, who was the only English Bishop whom the Normans allowed to retain his see, desiring to have a cathedral in the new Norman style, which was much superior to the Saxon, began to build a new church a little south of the old one. The crypt of Wulstan's church, which is unique in character, is still extant almost in its entirety. This, with some portions of the outer walls, is all that remains of his church. Wulstan died on January 19th, 1095. In consequence of the reports of miraculous cures effected among those who visited his tomb, he was canonised by the Pope in 1203, and for centuries his tomb was the chief resort in the Midlands for pilgrims of all grades, from kings to peasants.

In 1139, during the troublous times of Stephen's reign, a raid was made from Gloucester on the city, a vivid account of which is given by Florence of Worcester, who was a monk of the priory at the time.

The last two bays at the west end of the nave were probably built about 1160.

In 1175 it is recorded that the new tower fell, and in 1180 the buildings suffered from another fire.

In 1207 King John visited the cathedral and paid his devotions at the tomb of St. Wulstan. He made a contribution to the cost of repairs necessitated by another fire which burnt a large part of the city in 1202.

In 1216 the city of Worcester embraced the cause of Louis against King John, with the result that, when the town was captured by the Earl of Chester, the cathedral was sacked and a fine of 300 marks was levied on the monks. In order to pay it, the gold on the shrine of St. Wulstan was stripped off and melted.

King John died at Newark on October 19th, 1216. In accordance with directions in the codicil of his will, his body was conveyed to Worcester and was buried before the high altar between the tombs of Oswald and Wulstan. The actual codicil of the will may be seen in the chapter house.

In 1218, on June 7th, the cathedral, which had been renovated after the fire and havoc caused by the soldiers, was dedicated by Bishop Sylvester in the presence of King Henry III and ten Bishops, together with Abbots and Priors from every part of the kingdom, and many nobles. The ceremony was more than an ecclesiastical function, it was a peace demonstration—the union of those who had been on opposite sides in the civil conflict in John's reign.

On St. Andrew's Day, 1222, two towers of the cathedral were blown down in a great storm.

In 1224 it is recorded in the *Annals of Worcester* that Bishop William laid the foundation stone of

certain new work—that is to say, all the Early English work east of the central tower. Much rebuilding was done during the fourteenth century, till by 1386 the main fabric of the building appears to have reached its final form. We really owe the greater part of the cathedral and adjoining buildings as we know them to Bishop Wakefield and his colleague, John Lindsey, sacrist.

In 1538 the shrines of St. Oswald and St. Wulstan were destroyed. Some of the relics may be buried near the High Altar, but there is no definite knowledge of what became of them. The priory was dissolved in 1540, when "the monasterie and priory of Worcester were surrendered and gyff up by the Prior and convent of the same house into ye Kynge's hands Henry the Eyght," Henry Holbeck, the last Prior, becoming the first Dean. Thus, after 580 years, the monks departed from the cathedral.

The cathedral suffered much during the Civil War. On Sunday, September 25th, 1642, the soldiers of the Parliament, under the Earl of Essex, entered the cathedral and caused much wanton destruction, especially to the organ. During the siege of Worcester, in 1646, the cathedral again suffered some damage, and when the Parliamentary forces took possession of the City much of the lead was stripped off the roof.

In 1651 Charles II invaded England with an army of Scots. The English Royalists did not join in any large numbers. Charles's forces, which were under the command of the Duke of Hamilton, were shut up in Worcester and utterly defeated by Oliver

Cromwell on September 3rd. The Duke of Hamilton, who is buried in the sanctuary of the cathedral, was killed, and Charles was obliged to flee. A large number of Scotch prisoners were confined in the cathedral for some days.

At the Restoration services were resumed, morning prayer being said on August 31st, 1660, after a lapse of fourteen years.

After the Restoration extensive repairs were undertaken, including the paving of the choir, glazing of many windows, and repairs to walls and roofs. It is remarkable how large were the sums given for the restoration of the Cathedral at a time when all classes in the country had been impoverished by the Civil War, the Royalists in particular: "£10,000, equal to £60,000 now, was needed to put the whole fabric in that order it was before the barbarous Civil War." Worcester churchmen found the money.

The next great restoration was carried out in the years 1748–56. The north end of the nave transept was rebuilt, the choir repaved, and other repairs effected. An old right-of-way through the cathedral was replaced by a passage round the west end.

The great flying-buttresses at the east end were erected between 1736 and 1789. The west window was rebuilt in 1789, and that of the east end in 1792; this was replaced in 1857 by the present window designed by Mr. Perkins. In 1812 a new altar-screen and choir-screen were built.

In 1857 the great restoration was begun under Mr. Perkins, and continued by Sir Gilbert Scott. It includes work on the interior and exterior of the

tower, new pavements, decorations of the choir and Lady Chapel, windows, and internal fittings. The great result of the restoration was to make the whole cathedral one sanctuary of worship instead of as before, a Choir set apart for worship, and the rest little more than a promenade. The whole building was thus rendered as beautiful and as serviceable as the skill of artists in stone, metal, and glass could make it.

The restored cathedral was re-opened on April 8th, 1874, with a magnificent choral service.

The extreme dimensions of the cathedral are: length 425, width 145 feet.

The arms of the see are, argent ten torteaux, four, three, two, and one; they are derived from those of Bishop Giffard, the haughty prelate who presided over the diocese from 1267–1301.

Exterior

The Cathedral Church of Worcester, although it will have been seen to include work of almost every period, from the time of St. Wulstan to the present day, has little of rugged picturesqueness in its exterior appearance. Of all the ancient cathedrals of England, it is perhaps the most consistent in its general lines; and, as far as beauty or interest of detail is concerned, it must be confessed to be one of the plainest. Yet it has a severe and striking dignity of its own. The beautiful proportions of the great tower harmonise so well with the general plan and mass of the rest of the fabric that, although

it has no pride of place like Durham or Lincoln, it still dominates the whole city and vicinity in a great and unmistakable manner. The flat meadow-land of the Severn valley in this part of the country, unbroken westward up to the very foot of the Malvern Hills, gives the cathedral on this side the importance of the chief feature in many miles of landscape. And as one approaches from the east-ward, over the slight eminences on which the Battle of Worcester was chiefly fought, a glimpse of the tower is the earliest evidence of the existence of the city.

In the neighbourhood of the cathedral the ground rises rapidly from the east bank of the river; and, the smaller intervening space being free from other buildings, a perfect view of the west end can be obtained from the meadows on the western bank. Good general views of the cathedral are also to be had from the city bridge, from the high ground to the eastward, and the meadows to the south; and more closely from any part of the precincts to the north; the whole front on this side being also unhampered by other edifices.

The West Front of Worcester contains one large modern window of eight lights supporting a wheel of Early Decorated character. Above are three rectangular lancet windows, and a cross, the whole being flanked by two buttresses, two stages of which have shallow crocketed canopies rising from grotesques; these are surmounted by octagonal crocketed pinnacles with empty niches.

On either side, the walls of the aisles of the nave are pierced by a four-light window surmounted by

rather mean-looking, two-light, round-arched windows. Beneath that on the north will be noticed the remains of a round-headed Norman doorway. Each of the aisle walls is bounded by a square turret with three small lights, and octagonal turrets with modern transition intersecting arches. On the south side is an entrance to the cloisters, surmounted by a plain, unglazed window of three lights.

The Western Doorway is a restoration (1857–73), but occupies the place and, to the extent of the jambs and portions of the lower masonry, utilises the material of the old Norman doorway which formerly existed here. It is surmounted by an uninteresting gable, the tympanum of which contains carvings of the Madonna and Child, with angels worshipping, and Christ in glory, with angels.

Turning again northwards, we have two heavily buttressed bays of the north aisle, each pierced with lately inserted windows, this portion projecting about a foot from the rest of the boundary wall; then two more bays with windows of no interest, surmounted each by a small lancet.

The North Porch was built by Bishop Henry Wakefield (1375–94). It is 24 feet in length, by 8 feet in breadth, and consists of two bays of groined vaulting, above which are a set of rooms occupied by the Boy Scouts; access to these was obtained, from an inside door, now walled up, on the west side, the place of which is now taken by a staircase in an exterior turret. The north front of the porch, the whole of which has been restored (1857–73), is decorated with sculptured figures of Christ and the

twelve apostles in canopied niches. Above is a row of small figures of saints, a course of quatrefoil ornament and Perpendicular battlements. Within, a stone bench runs along either wall; on the left is the matrix of an unknown brass; and above the entrance to the nave, a triangular window. The whole effect is good, as the proportions are well kept, and the ornament a suitable relief to the plainness of the exterior. The porch may well be compared with that of Gloucester.

Between the north porch and the Jesus Chapel, which externally is of little interest, are two bays, each with a window, then one more to the north transept of the nave.

The west wall of *the North Transept* is pierced by two Perpendicular windows on the clerestory level, with flat ogee heads and within a frame of mouldings. The east wall has its northern window of two tiers instead of one, as are the others. Each side is crowned by battlements with quatrefoils and pointed arches in couples alternately. The north window is of ordinary character, in two tiers, and the gable—as, indeed, are all similar constructions at Worcester—is surmounted by a cross and pinnacles. East of the transept formerly stood a small chapel, of which only the buried foundations of the apse and crypt now remain.

Four bays, with a heavy flying-buttress in the centre, occupy the space between this transept and that of the choir, which has two northern windows—each of three lights in two tiers—octagonal pinnacles, and a cross; east and west are small

windows on the triforium level only. The three remaining bays on the north side of the cathedral have each windows of three lights below a course of billets. The wall from the Lady Chapel to the north-east corner of the tower is finished by a course of trefoil arcading on consoles.

The East End is very plain in detail. Its principal feature is the great Early English window, of ten lights in two tiers, inserted by Perkins before 1857; there are also two buttresses, heavy cusped pinnacles, and a cross.

At this point it becomes no longer possible for a visitor to follow the exterior of the cathedral. It is, however, generally similar to the north side, except for a break in the uniformity of the plan caused by the Chapel of St. John, which projects for the width of the two western bays of the choir.

The Tower rises to the height of 196 feet from the centre of the crossing. It dates from 1374, but was thoroughly restored in the last restoration. It is of two stages. The first has two lancets on each side, within an arcade of seven bays. Each of the upper stages has two louvred windows surmounted by crocketed canopies, and ornamented by three large sculptured figures in niches; six of the twelve figures are modern. The whole is crowned by an open rail or parapet with a crocketed pinnacle at each corner.

Monastic Buildings.—The buildings necessary to the uses of a great Benedictine monastery were, at Worcester, situated on the south and west sides of the church. At the time of the Rebellion they were probably nearly intact; but at that period were

despoiled of their roof timbers and lead to the estimated amount (in 1660) of no less than £8,204. At the present time the cloister, the chapter house, the refectory remain; and there are also ruins or foundations of the dormitory and the infirmary.

Although *the Cloister* of Worcester cannot rival that of its near neighbour, Gloucester, it yet has a singular beauty and completeness. "Its outer walls," says Willis, "are substantially Norman," but the architecture of the arcades and vaults is wholly of the fourteenth century, belonging to the period of Bishop Wakefield, when the nave of the church and so many other works were carried on.

In form the cloister is a slightly irregular square, three of its walls being 120 feet in length, while that on the east is 125 feet. The garth, or enclosed green, is 83 feet square. The roof is richly vaulted, the intersections of the ribs being finished with elaborately carved bosses which well repay examination, those of the north (angels bearing heraldic shields) and south walks being the best. In the south walk the ribs of the vaulting rise from corbels representing the heads of the kings and bishops; in the vaulting is the Jesse Tree; while in the west will be found two similar ornaments with the evangelistic emblems of SS. Mark and Luke. The archways towards the garth are filled by half-windows of three lights with poor tracery, inserted in 1762—a blot on the general beauty of the quadrangle. Each of these arches is deeply recessed, and undoubtedly contained in former times the three "Pewes or Carrels, where every one of the old

Photo by Frith & Co., Ltd.

The Cloister

monks had his carrell severale by himselfe." The glass of the windows of the south walk was destroyed in the Civil Wars. In recent years the windows of the west and north cloisters have been glazed and the upper portion filled with stained glass. These windows are nearly all memorials to men who fell in the war. The artist was Mr. Eadie Reid, and the subjects depicted form a connected series illustrative of the history of Christianity, especially in connection with Worcester. A descriptive account of each window, drawn up by Canon J. M. Wilson or the Rev. W. More Ede, the Dean, is placed near each window. The monks' lavatory occupies two bays of the west walk, and near it will be seen the remains of a Norman archway which formerly led to the dormitory.

On the south is a low Norman passage leading to the old outer court of the monastery, now the College Green, and passing under the eastern end of the refectory. The outer termination of this passage has a fine archway, of which we give an illustration.

The west walk also has a Norman passage which formerly led to the infirmary, but now opens on the small green at the west end. This also possesses an interesting archway with dog-tooth moulding. A third Norman passage is the slype, a narrow way with simple arcading on either side, supposed to be a parlour or *locutorium*, one of those places in which the monks were permitted to converse or hold intercourse with strangers.

The cloister formerly possessed many tombstones ; but these were removed at the last restoration, when

the floor was repaved. One only has been allowed to remain in its original position near the junction of the north and west walks. It is a small stone bearing the single word *Miserrimus*. This pathetic memorial is that of the Rev. Thomas Morris of Upton-on-Severn, a Minor Canon of the cathedral and Vicar of Claines. He refused to take the oath to William III, and, when all attempts by the Dean and chapter failed to secure his compliance, he was expelled from the cathedral body. He lived to a good old age, and was by his own request buried in the cloister outside the cathedral from which he had been expelled.

An effigy of great interest lies in the first bay to the left of the eastern entrance to the nave. It is of Higley stone; it represents Alexander Neckam, the famous Abbot of Cirencester, who died in 1271, and was buried at Worcester. This remarkable man, who wrote treatises on natural history and other subjects, is the earliest English writer on the mariner's compass, the silk-worm, and the game of chess.

Over the south aisle is a long room containing the cathedral library, a large collection of theological works and a number of manuscripts of importance; and also an ante-room, in which are numerous fragments of old sculpture, the waste from the restoration; and the old door of the north porch, on which are remnants of what is said by tradition to be the skin of a Dane who stole the sanctus bell and was forthwith flayed for the offence.

The Chapter House is entered from the east walk of the cloister. It is, as one of the few remaining

Norman structures of its kind, a very interesting and valuable example. The building was originally Norman work of the eleventh century. It was circular in form, and was roofed with a groined roof of ten compartments resting on a central pillar. It is the earliest instance of a chapter house with a central pillar. The idea of bringing all the arches on to one pillar was suggested by work done in building the crypt. About the year 1400, however, owing to the thrust of the vault, the walls had become dangerous, and extensive repairs were necessary. The remedy for this was to cut away and re-ashlar the external surface of the building, making it decagonal in shape, with buttresses at the angles. The weighty Norman round-headed windows and vaults were removed and replaced by high, pointed vaults and traceried windows, which lessened the weight on the foundations and gave more light.

As at present seen, then, the chapter house consists of ten bays, with a Perpendicular vaulted roof rising from a central Norman column. Each bay contains a light traceried window, of which two are entirely, and two half, blocked up. Below these is a series of slightly hollowed niches in grey, blue, and yellow stone in alternate courses, resting on three courses of rough, red masonry. These niches have slight traces of ancient fresco painting, reproductions of which are preserved in an ancient MS. in Eton College Library; they are surmounted by an arcade of intersecting circular arches containing smaller arches. Similar ornamentation is to be found in the chapter houses at Bristol and

Photo by Frith & Co., Ltd.

The Chapter House

Rochester, and in the external wall of Ernulf's crypt at Canterbury.

In the chapter house are exhibited a selection of fine objects of special interest to visitors. King John's will, illuminated psalters, a Wycliffe Bible, signatures of Edward VI, Elizabeth, and Charles I.

During the Civil War the chapter house was used as a magazine for the garrison; its windows then contained fifteen coats-of-arms in stained glass. Unfortunately, when the Library was removed to the chapter-house by William Hopkins, the librarian, about 1680, the stone seats round it on which the monks used to sit were removed in order to accommodate the bookcases, and not renewed when the books went back to the present library.

The Treasury of the cathedral is a series of vaulted rooms which were constructed over the Norman passage in 1377, and partly supported by piers added at the east end of it. It also extends over the triangular compartment which is included between the east end of the passage and the chapter house.

The Refectory occupies the entire south side of the cloister, and is now used as the Great Hall of the Cathedral School, which was founded as a grammar school by King Henry VIII. It is a handsome building of red sandstone, of about the date of 1372, and has five windows on each side, and one at each end, with modern tracery. In June 1873, in the course of some alterations, it was discovered that the east wall contained a sculptured reredos of unusual importance and beauty, showing traces of ancient colour and gilding of great richness. The

reredos is about 12 feet in height by 20 feet in width. The refectory itself is 120 feet in length and 38 feet in width. Below it are a series of Norman vaults upheld by a row of short, cylindrical pillars with a circular abacus. These were formerly the stores of the cellarer. A few fragmentary ruins only remain of the dormitory which extended to the west of the west walk of the cloister.

Beyond the dormitory, again to the west, and extending to the river, in what is now a public garden, are the picturesque ruins of a Norman wall, and certain vaults which were probably domestic offices of the monastery. Below this, to the south, is the old ferry gate-house over a vault of fifteenth-century masonry. The infirmary was between the west end of the cathedral and the river. North-west of the north porch are the remains of the *Capella Camaria,* or Charnel Chapel, which was built over the bones that were removed from the monks' cemetery in 1224, when Bishop Blois erected the Lady Chapel. The chapel has been entirely destroyed, but the crypt under the chapel where the bones are stored remains. It is covered in, and inaccessible. The building to which this belonged was erected in the early part of the thirteenth century by Bishop William de Blois. It was dedicated to the Blessed Virgin and St. Thomas, and endowed with four chaplains by Bishop Cantelupe, a number increased to six by Bishop Giffard.

The Prior's House was, until 1845, occupied by the Dean. It stood between the cathedral and College Green, at the east end of the latter.

Adjoining, and indeed forming part of it, was the *Guesten Hall*, which was built by Prior Wulstan de Braunston in 1320, and must originally have been very fine. Owing to its dilapidated condition it was demolished in 1860, with the exception of a portion of the eastern wall, which now forms a picturesque ruin. Its fine oak roof was given to the Church of Holy Trinity, Shrub Hill, where it can now be seen.

The present *Deanery* is the former palace of the see, and was appropriated to its present use in 1842. It is a handsome building, beautifully placed above the bank of the Severn.

The main entrance to the College Green is by a picturesque gateway now known as *Edgar Tower*. It was a portion of the old castle, and is now used as class-rooms for the King's School.

In the south-west corner of the College Green is the old water-gate, dating from 1378. It now consists of a modern apartment built on the original vaulting, from which, however, the ribs have disappeared. The ancient ferry is still maintained.

Interior

Much of what has been already said of the general aspect of the exterior views of the cathedral of Worcester applies to the interior taken as a whole. If it has not the dignity of some of the greater churches, there are few in which so fine a vista, unbroken from end to end, can be obtained. The proportions are perfect; and from the west end the eye travels easily along the eastward lines of the

nave, to be pleasantly relieved by a change not too abrupt in those of the choir; and so to the not undignified east window, which completes the view.

The Nave consists of nine bays, of which the two westernmost are of widely different character from the remaining seven. They were built about 1170. When the tower fell in 1175 they were not damaged, so were not renewed when the nave was rebuilt. The breadth, including the aisles, is 78 feet, its length 170 feet, and its height 68 feet. The two western severies are of great interest. The pier arches are pointed, but rise from late Norman capitals; the triforium stages have each two three-light, round-headed windows, of which the centre one is considerably the highest, surmounted with zigzag ornament and decorated with characteristic lozenges, the whole enclosed within a pointed moulding. The clerestory has in each bay a central round-headed light, with Norman ornament above it, flanked by blank, pointed windows, considerably smaller. The pier shafts present a curious and rare feature. The Normans generally ran one engaged shaft from the ground to the spring of the vault. Afterwards these were sub-divided, generally into three, to correspond with the transverse and diagonal ribs of the vault. But here we find a sub-division into five, with the transverse, two diagonal, and two wall-ribs. It is one of the earliest examples of the sub-divided vaulting shaft. Willis assigns this work to the last quarter of the twelfth century, but there is reason to suppose that it may be earlier. This work is carried out, as are other

portions remaining of the old Norman edifice, in stone of white and green ; but in this case the colour is "distributed with respect to the architectural members," and not, as elsewhere, in alternate stripes. The vaulting of these two bays was carried out by Bishop Wakefield (1375–94), who was buried in the centre of the nave, immediately below this part of his work. Two great Norman shafts mark the limits of this early work ; and at their heads will be noticed two very fine grotesque consoles.

A further difference of styles is displayed by the remaining seven bays of the nave, although the variations are not obtrusive enough to spoil the general effect of uniformity. On either side, the pier-arches are loftier than those of the two western bays, although the base moulding of the clerestory, which rests on the crown of the triforium arches, is at the same level throughout. On the north side, the whole of the walls of the five eastern bays, and the pier-arches of the next two towards the west, belong to the Decorated period, and may be dated between 1317 and 1327. The remainder of the two latter bays and the whole of the seven eastern bays of the south side are very early Perpendicular. Willis considers that this work was probably begun in the middle of the fourteenth century, and completed by the date of the vaulting of the nave, 1377, which would establish it as one of the earliest specimens of Perpendicular work in the country. The triforium arcade consists of two pointed arches, each subdivided again into two ; and the clerestory has a large central light, with a smaller light on either

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side in each bay. On the north side these are the ordinary pointed arches of the Decorated period; on the south the lateral arches are straight sided, and the central arch only has a small curve on joining the vertical piers. Similar arches, but a century earlier in date, occur in the north transepts of Hereford and of Rochester Cathedrals.

A detail of the construction of the vaulting calls for special notice. The wall of the north side, being carried up to the roof, mainly in the Decorated style, was provided with a springing-block to carry five ribs only—viz. the transverse rib, with a wall rib and a diagonal rib on either side of it. But, instead of following this arrangement, the builder of the south side designed his vaulting with an intermediate rib between the wall and the diagonal ribs, making seven in all. In order to carry out this plan on the north side, the intermediate rib was inserted between the other two, but divided between them, near the base, on a kind of small arch, instead of being carried right down to the abacus. Similar cases occur in the choir at Chester and the cloister at Gloucester Cathedrals.

The tympanum spaces in the triforium on both sides are filled with sculptured representations of personages of the Old Testament.

The North Aisle of the nave is in the Decorated style, it having been completed by Bishop Cobham (1317–27). It presents few characteristics of importance. On either side of the most western window in the north wall is a panel of delicate tracery mouldings; but the windows generally are

restorations in place of late Perpendicular insertions. On the sill of the second window to the north of the north porch are the Royal Arms of the time of Charles II. At the third bay from the north porch is situated a chapel, now called the Jesus Chapel, one of the few remaining. It formerly held the tomb of Bishop Cobham. This chapel, dedicated to the Holy Name, was restored by Mr. Percy Allsop, about 1900. It is enclosed by the screen of Perpendicular style, with canopied niches at present empty, surmounted by a course of interlacing vines after the manner of the rood-screens of the west of England; while above is a carved rood with figures on either side of the Blessed Virgin, St. John the beloved, an eagle, and the monogram I.H.S. In compartments on the front appear the Pelican in its Piety, the letter M crowned (for the Blessed Virgin Mary), and various coats of arms. The interior has been denuded of the monuments which formerly existed therein, and contains only an altar of wood, above which is an elaborately carved retable of five *volets*, with a beautiful representation of the Madonna and Holy Child, the side wings being filled with compartments representing scenes in the life of our Saviour. The former chapel was defaced and the altar destroyed by Dean Barlow in 1550.

The North Transept of the nave, which consists of two bays, is a mixture of Norman and Perpendicular work. The whole of the lower portions belong to the former style, the vault shafts at the angles being Transition Norman of the same date

as the work at the west end of the nave. On the west side is a Norman string course at the level of the lower window-sill; and on either side is a course of Perpendicular quatrefoil ornament. The side windows are Perpendicular; that in the north wall is an insertion, in 1862, "of the Salisbury cloister type," in the place of an ugly window in the Perpendicular style, placed there when the gable was rebuilt in 1748. The walls show traces of different building operations, especially the uncoursed rubble work of the earliest Norman edifice, the ashlar courses of the Transition Norman, and the facing of Perpendicular. The choice of stone gives a good effect, the mixture of white oolite (from Bredon Hill) and green stone (from Higley on the Severn) being somewhat Italian in spirit. Four regular courses of alternating colour will be noted in the masonry of the circular stair-turret in the north-west corner of the transept, which forms the principal means of access to the tower. On the east side is a restored Norman archway completely blocked up, which formerly led to a chapel similarly placed to that on the south side of the choir. The archway leading to the north aisle of the choir has remains of old fresco ornamentation consisting of diaper patterns, etc. Above this arch is a clock-dial.

The South Transept of the nave is generally similar to its pendant; but the west window has three tiers of curious square-headed tracery of the Perpendicular period. This wall also shows remains of two trefoil-shaped arches of the late Norman triforium. The stair-turret in the south-west corner

is like that in the north transept. On the eastern wall, it contains at the triforium level two seven-panelled arrangements of tracery mouldings. The arch leading to the south aisle of the choir has slight traces of old colour, and to the south of this is a very fine Norman arch which forms the western termination of the Chapel of St. John. It is partially closed by a screen of plain Perpendicular tracery, with one course of quatrefoil ornament, a portion of that which formerly stood behind the altar. Immediately below it is the entrance to the crypt. This transept contains the large pipes of the organ.

Turning westwards from the south transept into *the South Aisle of the Nave*, the principal doorway leading into the cloister is seen, by which the clergy generally enter the cathedral for service.

To the extent of six bays the south aisle abuts on the cloister. The fourteenth-century windows, consequently, are small and high up. The lower portion of the south wall is so far Norman, and doubtless formed part of the first Norman nave. An interesting proof of this is furnished by the five Norman recesses which face the present pier-arches, for two at the east end are filled up with monumental arches of the period of the present south architecture of the nave. As this wall adjoins the cloister, the arches could not have been intended for windows, but were all probably meant to receive the monumental arches of distinguished persons.

At the seventh bay from the east is a Perpendicular doorway leading to the west walk of the cloister. The remaining two bays of the south aisle are of the

Transitional style of the whole western portion of the nave. The westernmost bay of this aisle, the date of which is about 1160, exhibits a very early instance of the development of Gothic construction, the vault being supported not only by the usual diagonal and transverse ribs, but showing also a wall-rib (which is often omitted in English vaulting) brought down to the ground.

At the western end of this aisle stands the elaborate modern *Font* presented by Francis J. A. Wood, Esq.

The nave *Pulpit* stands against the second pier from the crossing. It was made by Forsyth, from designs by Sir Gilbert Scott. It is a most elaborate piece of work, but quite out of harmony with all its surroundings, being modelled on an Italian pulpit intended for an Italian Church whose walls are lined with marble.

The pavement of the crossing was raised to its present height of one step above the nave in 1748. The choir is approached by seven steps.

MONUMENTS IN THE NAVE AND TRANSEPTS

The interest of these monuments is much enhanced by the descriptive accounts of the people commemorated and the times in which they lived which are printed and placed on the monuments.

At the west end of the north aisle is a brass to the memory of *Major-General Fitzwilliam Hunter*, formerly of the 47th and 36th Regiments, who commanded the Worcestershire Regimental District for five years. It was erected by his brother officers January 15th, 1887.

On the right will be noticed, on a private monument, the curious figure of Death in a shroud.

Under the first window to the west is a memorial by Westmacott to those officers, non-commissioned officers, and men of *the 29th* (*Worcestershire*) *Regiment* who fell in "the three

glorious victories on the banks of the Sutlej in December 1845 and February 1846."

Beneath the next window is the kneeling figure of *Abigail* (d. 1613), wife of Bishop Godfreye Goldisburge of Gloucester and also Canon of Worcester. He continued to reside here after he became Bishop.

The third window is half-blocked up by the recessed monument to *John Moore*, Ann his wife, and their four children (1613), whose kneeling figures, in Jacobean costume, are placed in couples beneath a canopy surmounted with urns. The Moores were one of the three Worcester families who made fortunes out of the wool trade.

Under the window to the east of the Jesus Chapel is the curious marble tomb of *Bishop Bullingham*, who died in 1576. He was a native of Worcester, and the first post-Reformation Bishop buried in the cathedral. A slab beneath it bears an incised inscription in letters of unusual beauty.

In the north transept is a monument to *Bishop Fleetwood* (1683). It is worthy of mention that his brother George fought on the side of the Parliament and was one of the regicides who signed the death-warrant of Charles I.

There is also a monument by L. F. Roubiliac, in memory of *Bishop Hough*, President of Magdalen College, Oxford (d. 1743), whose full-length effigy reclines on a sarcophagus. Below is a symbolical figure of Religion, a relief representing Hough pleading before James II for the rights of his college, and a medallion of his wife.

Here, too, is a monument to *Sir Thomas Street*, judge, and M.P. for Worcester in the reign of James II. This monument, which was erected in 1774 by a descendant, is remarkable for having a representation of the cap of liberty, the red flag of that period.

Bishop Stillingfleet, *Prebendary Stillingfleet*, and *the St. John family* also have monuments in this transept.

In the centre of the southern transept is a monument sculptured in white marble to the memory of *Bishop Philpott* (1861–90), who died January 10th, 1892. He is represented life-sized, robed, and seated in a chair on an alabaster pedestal. This is the work of Sir Thomas Brock, a Worcester boy. It was the excellence of this statue which caused him to be appointed to design the Victoria memorial outside Buckingham Palace.

In the south aisle of the nave, within one of the canopied recesses, is an interesting effigy of an unknown ecclesiastic, attributed in Abingdon's *Survey* to a friar named *Baskerville*.

In the next recess is the effigy of *Bishop Henry Parry* (1616) in his robes; and near by is a mural tablet to the memory of *R. Inglethorpe Esq.*, who founded some almshouses in the city.

The next monument of importance is to *Thomas Lyttleton de Frankly*, died August 23rd, 1481. This Sir Thomas Lyttleton was the celebrated judge and legal commentator, and the ancestor of the Lyttletons of Hagley.

Near by is a tablet recording the deaths of *Sir Thomas Lyttleton of Frankley* (1650) and *Dame Catherine*, his wife, (1666).

Also against the south wall is the panelled altar tomb of *Bishop Freake*, who died August 22nd, 1591.

Farther on will be seen the monument by J. Bacon, jun., to *Colonel Sir H. Ellis*, of the 23rd Regiment, who was killed at Waterloo, and was the first person granted the Freedom of the City.

The next monument of interest is that of *Bishop Gauden*, the chief claimant to the authorship of the famous *Εἰκὼν βασιλικὴ* which created so great a sensation on the execution of King Charles I.

An inlaid marble slab will also be remarked, raised to the memory of *Richard Woolfe*, F.S.A. (d. 1877), "Registrar of the English Langue of the Order of St. John of Jerusalem," and for many years town-clerk of the city.

In the western bay of the south aisle is a monument by Robert Adam to *Bishop Johnson* (d. 1776), with a bust of him by the sculptor Nollekens.

Between the pier-arches of the nave are several monuments of interest. One of the most important, in the fourth bay from the east, is of *John Beauchamp*, of Holt, who was beheaded in 1388. It is an altar tomb, on which are the effigies of the knight, in full armour, and of the lady in costume of the period. The colours have been restored.

Opposite to this, on the south side, is an altar tomb to the memory of *Robert Wylde* (d. 1608) and his wife, whose life-size effigies recline thereon. Robert Wylde was one of the three Worcester citizens who made a fortune out of the wool trade.

In the second bay from the west on the north side is an interesting canopied tomb, with an effigy of *Bishop Thornborough* (d. 1641). This is the latest recumbent effigy of a Bishop in the cathedral.

Again, opposite the south side, is the heavy canopied memorial to *Dean Richard Eedes* (d. 1604). It has a Latin inscription which makes quaint puns on the name Eedes.

Stained Glass in the Nave.—Worcester Cathedral is not remarkable for its stained glass. Indeed, there is probably no one among the older churches of its rank so poorly endowed in this respect.

The great west window of the nave was filled with stained glass by Hardman under the direction of Sir Gilbert Scott in 1874, at the cost of the late Earl of Dudley. It illustrates the story of the Creation.

Turning eastwards along the south aisle, the first window contains two small fragments of old glass, the Royal arms with those of France, ancient; the second window, the figures of two Bishops, also old; the third is filled with modern glass by Hardman. The fourth and fifth windows have each two fragments of ancient glass, the subjects of which are the Annunciation, two shields with the three leopards rampant of England, and a King and Queen respectively. These constitute all the remains of the once splendid series of armorial and other glass formerly possessed by the cathedral, a list of which is given in full in Abingdon's *Survey*.

The great window of the south transept of the nave represents a Tree of Jesse. It is by Rogers, from designs by Preedy, and was erected to the memory of Queen Adelaide.

The north window of the north transept was presented to the cathedral by the Freemasons of Worcestershire. The figures depicted are those of the twelve apostles, and the architects of the Old Testament.

Next to the north porch is the window erected in memory of the men of Worcestershire who fell in

the Great War. It was designed by the late J. Eadie Reid, who also designed the windows in the cloisters. It is really a memorial, and not a conventional design. In the lower panels the Worcester Regiment is depicted in action at Gheluvelt, when Worcester men saved the Channel ports. Above are the various arms of the services in the uniform they wore. Above on the left is an angel with the cup of pain, on the right an angel with the crown of victory. In the centre the figure of Christ, not defeated in the cross, but risen and triumphant, as depicted in the book of the Revelation. The whole expressing the idea of victory through suffering. Below are the books which contain more than 12,000 names of men of the county who gave their lives in the war. Beside the window are the flags of Worcestershire battalions and other memorials of the war.

The Choir with its aisles, and the Lady Chapel, with the eastern transepts, are throughout in the Early English style; they were begun in the year 1224, taking the place of the earlier Norman building, which was taken down to the level of the crypt. At the same time the transepts were added, and the fabric lengthened towards the east, so as to bring the tower as nearly as possible to the centre of the building. The only traces of Norman work visibly remaining are some buttresses in the triforium, a shaft at the north-west angle of the south aisle of the choir, and the work at the junction of the choir with the tower, which shows traces of the old pier-arches, also the jamb, and the springing voussoirs

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of the triforium, and the string course and lower part of the jamb of the clerestory.

It is of five bays, including the eastern crossing, which is of greater width than the others. The pier arch mouldings are of two patterns, one very similar to those of the choir and presbytery at Salisbury, having one of the ribs flanked by a double range of dog-tooth. "This set of mouldings, which has a hollow in the soffit, is given to all the arches from the tower to the small transept, except the eastern on each side. The latter and all the pier-arches of the Lady Chapel have another pattern, equally rich in the number and succession of ribs and hollows, but wanting the dog-tooth, and have a projecting rib in the soffit" (Willis). The piers themselves, as well as those in the Lady Chapel, are octagonal, and have detached Purbeck shafts, eleven of which are fixed with a narrow course of marble embracing the shaft in the manner of a ring; and the remaining eight with brass rings; the two processes being used symmetrically, so that shafts similarly fixed stand opposite to each other.

The triforium consists of two large arches in each bay, sub-divided again into two.

The inner wall of the triforium walk is decorated with a finely proportioned arcade, which adds greatly to the general effect. The clerestory has a triplet of pointed lights in each bay, the centre one being considerably higher than those at the side, although they rise from pillars of equal height. The vault of the roof springs, in each severy, from a single shaft terminated with a foliated capital; it is simple

in character, and was probably completed before the end of the first half of the thirteenth century. The elaborate pavement of Devonshire marble and encaustic tiles is modern, and was done by Poole & Co.; the paintings of the roof are by Hardman.

The choir formerly extended to the second pier below the belfry, and the date 1376, which has been often given for the whole roof, refers to that beneath the tower only. The extra height of the plinths of the nave-piers next the western piers is a proof of this old level of the pavement. The alteration took place in 1551. The whole pavement was relaid in 1748, the sepulchral slabs removed, and separate flights of steps placed at the central and aisle entrances.

The Choir Stalls were erected in 1379, and have been restored by Messrs. Farmer & Brindley; the chief feature about them is a very fine set of *misericorde* seats, which are of great value and interest. The choir furniture was re-arranged and canopy work added in 1551; but these carvings survived both this operation and the dangers of the Civil War.

The Choir Pulpit stands against the fourth pier from the west on the north side. It is carved from a solid block of white stone; and was originally placed in the nave for the delivery of sermons by Puritan preachers. It bears its Puritan stamp in that in each panel the symbols of the Gospels are placed over an open book—the Bible open to all to read.

The Bishop's Throne is a richly carved specimen of "tabernacle-work" in oak. It was presented by Bishop Philpott (1861–90), and is placed on the south side of the choir to the east of the stalls.

The Reredos, behind the high altar, approach to which is by several marble steps, is a gorgeous construction of alabaster enriched with coloured marbles, malachite, agates, lapis-lazuli, and other similar inlay work. It was designed by Sir Gilbert Scott, and was given to the cathedral by Dean Peel, brother of the famous statesman, in memory of his wife; and, by a happy inspiration, a record of his own life-work, so popular in the city, has been set upon the reverse side.

On the south side of the sanctuary is *the Chantry of Prince Arthur*, eldest son of Henry VII, who died at Ludlow Castle, April 2nd, 1502. It was erected in 1504, and is one of the best specimens of Tudor architecture in the kingdom—if not so rich and elaborate as the Chapel of Henry VII at Westminster, or the other better known examples. The entrance is on the north side, which is two steps above the sanctuary level; on the south its supports descend to that of the Lady Chapel. It consists of six bays of open tracery, divided by panels of canopied niches containing figures and heraldic bearings, surmounted by a battlemented rail and pinnacles. Within is a richly groined roof, with unusual flying supports, east and west. At the east end are the mutilated remains of a rich stone reredos, containing a figure of our Lord, and others hardly recognisable, below which the altar formerly was placed. At the west end is a small figure of Henry VII, seated.

The tomb of the Prince stands in the centre of the chantry. It is singularly plain, in contrast to the richness of its surroundings, almost the only ornament

being the arms of England and France within panels on the sides. The plainness may be accounted for by the marriage of Henry with Arthur's widow. After that had taken place it was not wise to draw attention to the first husband, so no effigy of Arthur was placed on the tomb. Around the top runs a painted inscription, obviously a late substitute for a brass which has been removed. In the west wall is the only squint or hagioscope in the cathedral; and on the north side a row of sedilia.

In the centre of the choir is the only other royal monument in the cathedral, *the Tomb of King John*. John died in the Castle of Newark, on October 19th, 1216, commending, it is said, his soul to God and his body to St. Wulstan. The actual codicil of his will, giving directions for his burial in Worcester, may be seen in the chapter house. The body was embalmed, brought to Worcester, and buried before the high altar, between the tombs of Saints Wulstan and Oswald, in the then existing Norman presbytery. The effigy was originally the cover of the stone coffin in which the remains were deposited. The altar tomb is of a much later period, probably constructed early in the sixteenth century, when the tomb of Prince Arthur was erected. The effigy of the King, sculptured in the early part of the thirteenth century, formerly represented him in the royal habiliments. But this is no longer so, for when the cathedral was restored in 1874 the Board of Works undertook the restoration of this tomb on the ground that, being a royal tomb, it was under their care. The way they

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Choir and Tomb of King John

carried out the work was to have the whole figure covered with gilt. The stone crown needed some reparation. That was not attempted, but a piece of tin was purchased and fashioned into a crown. This is a striking example of the sort of thing that would happen if cathedrals were handed over to the care of a government department. On either side of the head is the figure of a Bishop holding a censer, intended to represent St. Oswald and St. Wulstan, between whose tombs the King was interred, in the Choir. In 1797 the tomb was opened; the historian of Worcester, Valentine Green, witnessed the operation and published an account of it: the head of the King was covered with a monk's cowl.

The principal feature of the south aisle of the choir is a chapel now called the *Chapel of St. John*, from the subject of the east window, formerly known as the "vestries," which projects from the two western bays of the aisle, and has at its west end the fine Norman arch opened in 1862, already referred to. It is on the site of a former Norman chapel, the foundations of the apse of which still remain.

There are three windows, each with modern stained glass. The restoration of the chapel by Earl Beauchamp is recorded in an inscription on a brass beneath the last window.

In the south-west corner of the chapel is a door leading to the treasury, erected in 1377, which is over the slype. In the south wall is a piscina.

The North Aisle of the Choir contains a small oriel window which formerly belonged to the sacrist's lodging over a chapel, similarly placed to

that just described. On the sill of another window is placed a curious sculptured carving in relief, of a walled city enclosing many spires and a tree under a canopy.

The Lady Chapel and *Eastern Transepts* are contemporary with the choir. The window traceries of the choir aisles and Lady Chapel are modern restorations of the old Early English pattern, founded on one which had escaped at the time the fifteenth- and sixteenth-century tracery was inserted. The whole east wall is modern, and the window, of five lights in two tiers, is by no means unworthy of its surroundings. The sculptures in its spandrels are by Boulton.

The eastern transepts are thus described by Willis: "The design of the walls . . . is extremely beautiful. Two lofty triplets of lancet lights are placed the one above the other. The lower triplet has a gallery in front of it immediately above the arcaded wall, and at the same level as the sill of the adjacent side aisle windows. The upper triplet has a similar gallery at the level of the triforium. Rich clustered shafts rise from the lower gallery in two orders; the inner order carries moulded arches to correspond with the heads of the lower triplet; the shafts of the outer order rise from the lower gallery up to the impost of the upper triplet, grouping themselves with the shafts that stand in front of the upper triplet, and uniting in one group of capitals at the impost, where they carry a range of three arches with deep rich mouldings. Thus the entire composition represents a gigantic window of six lights."

But perhaps the finest detail in the whole cathedral is *the arcade* which traverses the whole extent of the two eastern transepts and the Lady Chapel. This is a series of trefoil-headed arches of three mouldings, resting on slender Early English shafts, each spandrel having been filled with carvings which take high rank among the best of the English school of the thirteenth century, and should be carefully studied.

The Stained Glass in the Lady Chapel and eastern transepts is all modern. In the south aisle of the former are brasses to Colonel Walter Unett of the 3rd King's Own Light Dragoons (d. July 6th, 1860), Canon Henry A. Woodgâte (d. 1874), and two windows to the Revs. Allen (d. 1855) and Thomas Littleton Wheeler (d. 1892), and the wife of the former (d. 1849). The great east window is filled with glass by Hardman, the expense having been borne by public subscription in 1860. The upper five lights and the centre light of the lower tier were made for the Paris Exhibition of 1862; and afterwards adapted to their present use.

MONUMENTS IN THE LADY CHAPEL AND EASTERN TRANSEPTS

Within the screen on the south side of Prince Arthur's Chantry are two altar tombs, each surmounted by a full-length effigy. The westernmost of these, that of a Bishop in full vestments, is ascribed to *Bishop Giffard* (d. 1301). The second effigy is that of a lady in veiled headdress and wimple, and is supposed to represent *Matilda*, daughter of Walter de Clifford, who married as her second husband Lord John Giffard of Bromesfield, Gloucester, who was a brother of the Bishop. Both effigies are evidently by the same hand, and rest on tombs each with six quatrefoiled compartments containing sculptures, on the south side.

In the centre of the south-east transept is a fine altar tomb

with brasses bearing representations of a knight bare-headed and in full armour, his wife, four sons, and seven daughters. The inscription, on a band round the upper part of the tomb, tells that it is the tomb of *Syr Gryffuth Ryce* and his wife, *Lady Katheryne*.

Near by, and set somewhat askew to the wall, is the tomb supposed to be that of *Syr Guilleaume de Harcourt*, still showing traces of the ancient colouring. The effigy is in full chain-armour, with poleyns of plate over the knee-caps and surcoat; an inscription in Gothic characters is engraved on brass. The shield on the left arm of the effigy bears the arms of the Harcourts.

In the south aisle of the Lady Chapel is a marble slab to the memory of *John Banks Jenkinson*, Bishop of St. David's (d. 1840), and a tablet to the *Rev. Maurice Day*, M.A., for many years headmaster of the cathedral school and librarian.

On the north wall of the altar recess, in the Lady Chapel itself, is a marble tablet to *Anne*, the second wife of Izaak Walton, the author of *The Compleat Angler*.

Between the second and third pier-shafts from the east on the south side is the recumbent effigy, in white marble, supported on arches of alabaster, richly carved and adorned with sculptures, of the great benefactor of the cathedral, *William, first Earl of Dudley*.

On the north, in a corresponding position, is a somewhat similar memorial, designed by Sir Gilbert Scott, to *George William, fourth Baron Lyttelton*, Lord Lieutenant and *Custos Rotulorum* of the county. The effigy is of white marble, and the tomb of alabaster and coloured stones, richly carved and carrying the armorial bearings of the ancient family.

In front of the altar, and on the floor of the Lady Chapel, are two effigies, on coffin-shaped slabs, of very great importance. That on the northern side is ascribed to *Bishop William de Blois* (d. 1236). It is low in relief, of Higley stone, the figure being fully vested, the right hand upraised in the act of benediction, and the left grasping the pastoral staff, which crossed the body from the left shoulder to the right foot. On each side of the head is foliage of the period.

The other is said to represent his successor, *Bishop Walter de Cantelupe* (d. 1265–6). This figure, of Purbeck marble, is in bolder relief than the last, and has much merit. It was originally set with gems, real or imitation.

Stone coffins, now in the crypt, have been found, containing fragments of vestments, and in the last case a paten, which

have been identified with those two Bishops. These relics are now in the Chapter House. The coffin ascribed to Walter de Cantelupe, discovered in 1861, exactly corresponded in shape and size with his effigy.

At the east end of the north aisle of the Lady Chapel is the mutilated effigy of a Bishop in robes, sculptured out of a slab of Higley stone. It is ascribed to *Bishop Brian* (1361), or *Bishop Lynn* (1373).

In the north-east transept, each beneath pointed arches of the Decorated period, lie the effigies of two more Bishops. The first, robed, with the feet resting against two dogs, is said to be that of *Bishop Cobham* (1327); the second, also fully vested, and with a lion at the feet, is ascribed to *Bishop Walter de Bransford* (1349). It is possible, however, that one of these may belong to Bishop Hemenhall (1338), who, with Bishop Wakefield, completes the list of fourteenth-century bishops buried in the cathedral.

In the north aisle of the Lady Chapel is the earliest mailed effigy in the cathedral. It is of large size, 6 feet 3 inches in length, and placed on a raised tomb, somewhat like a coffin. The armour is a complete suit of ringed mail, with surcoat, and long heater-shaped shield of the period of Henry III, and is ascribed to *Sir James de Beauchamp*.

Near by is the effigy of a lady, within a border of deeply-cut thirteenth-century ornament. The head is closely clothed, and the left hand holds a glove.

Beneath the reredos is the figure of an ecclesiastic, in oolitic stone, said to represent *Peter Moore*, the last Prior but one of Worcester.

The Crypt was built by Bishop Wulstan in 1084. It is thus the second in date of the four apsidal crypts of England, the others being at Winchester (1079), Gloucester (1089), and Canterbury (1096). In plan it consists of a main central division, subdivided into four walks by three rows of pillars, and bounded by an outer aisle of two rows. On either side it was flanked by chapels, of which the southern alone is now accessible, and at its eastern termination is believed to have possessed three projecting

apsidal chapels, as well as certain other unidentified buildings of which traces only of the foundations have been discovered. This end has long been blocked up. The width of the central portion is 30 feet (comparing with Winchester 34 feet, Gloucester 32 feet, and Canterbury 36 feet); but it possesses three rows of slender pillars in lieu of two at the latter places, and one only at Winchester. But the grace and lightness of the pillars here give a character lacking in the other examples. Willis truly says: "The height of all these crypts is nearly the same; so that at Winchester and Gloucester the arches are flattened into ellipses, the pillars are low and squat, and the crypts appear as sepulchral vaults; while at Worcester, where the arches are semi-circular and the pillars more slender, the crypt is a complex and beautiful temple." The effect is certainly one of deep and impressive solemnity; and the play of light and shade, when it is properly illuminated, has caused beholders to compare the crypt of Worcester to the mosque of Cordova.

Services are held in the crypt on January 19th, the anniversary of the death of Saint Wulstan. The machinery for working the organ is also stored there. The entrance, it may be again said, is from the south transept of the nave.

The Organ which served the cathedral for many years was erected by Thomas Dallam in 1614, and was placed over the choir-screen. It was repaired in 1752 by Dean Waugh, and removed during the last restoration in 1865 to the north side of the Choir, where it was enlarged and reconstructed by Hill to

form a separate organ for the choir. In 1873 Lord Dudley presented a magnificent new organ (also by Hill), which stood in the south transept of the nave, and was formerly worked by hydraulic power; but in 1896 the entire re-arrangement of both organs was undertaken by the Hope-Jones Electric Organ Company, Ltd., the nave organ remaining in its entirety, but a large edition being placed on the south side of the choir to correspond with that on the north, and the whole linked and controlled from a keyboard near the choir stalls. The whole of the Hope-Jones electric work had to be taken out and renewed in 1925, at a cost of £6,000.

The Bells at present in the tower are a peal of twelve tones, all cast by Taylor of Loughborough, and recast in 1928. There is also a large clock-bell weighing 4½ tons, 6 feet 4¼ inches in diameter, and sounding note A.

There is also *an elaborate Clock* by Joyce of Whitchurch, from designs by Lord Grimthorpe. The Westminster Chimes are struck on bells of the peal. The tower also contains a fine carillon by Gillett & Bland of Croydon, which is placed in a chamber between the ringing-room and the belfry. It plays every three hours, and is provided with five barrels, each with seven tunes, and an additional one for special occasions. The bells were obtained by the great exertions of the Rev. Canon Cattley, who raised no less than £6,000 for the purpose. The carillon was given by J. W. Lea, Esq., and two of the bells, with two extra barrels for the chimes, by his son, C. W. Lea, Esq.

The Commandery is situated in Sidbury, to the east of the cathedral and within easy reach of it. It is the most ancient and interesting of all the houses in the city, and is remarkable for the architectural beauty of its interior.

It was originally the hospital of St. Wulstan, having been founded by the Saxon Bishop of that name about 1085. It was intended for a master, priests, and brethren of the order of St. Augustine, and there is a continuous series of records of endowments until its suppression by Cardinal Wolsey on August 21st, 1524. The name "Commandery" is derived from a certain Walter who was master in the time of Edward I and was designated "Commander," because he had fought in the crusades. The Court of the Forest of Feckenham was held here in 1300 by Hugh le Despenser, afterwards Earl of Winchester. When the house was dissolved, the property passed to Sir Richard Morysine, and from him to Thomas Wylde, a Worcester clothier, in whose family it remained till the close of the eighteenth century. The Commandery formed the headquarters of the Royalist Army during the Battle of Worcester, Cromwell's "Crowning Mercy," on September 3rd, 1651. The Duke of Hamilton died there of his wounds, and his body was buried under a hearthstone, where it remained till the Restoration. It now lies within the chancel of the cathedral.

The great hall contains an open timber roof of the time of Henry VII, a fine bay window, and a carved oak screen and minstrels' gallery. It has suffered through the vandalism of a former owner, who drove a carriage-way through it to the back of the premises. The fine old glass in the Emanuel window with the strange designs upon its quarries is unrivalled. Beyond the great hall in the court-yard is the spot where formerly stood the Chapel of St. Godwald. The upper floor is reached by a magnificent Elizabethan staircase, in massive and richly carved oak. Some of the rooms in the upper floor served as dormitories for the monks. In one of the bedrooms there is a beautifully carved Jacobean overmantel.

The Prior's room contains a magnificent piece of Tudor furniture, namely an oak bedstead, called the apostles' bedstead, because the headpiece is carved in low relief with figures of the twelve apostles. From the Prior's room a small reading-chamber or loft can be reached. This is where a monk used to read to those gathered for their meal in the hall below. A Queen Anne staircase leads into the smaller hall on the ground floor.

Thanks to the courtesy of Mr. Littlebury, the present owner and occupier, the Commandery can be seen by visitors.

The Guildhall, in High Street, is an admirable building in the Italian style. It was begun in 1721, and finished in 1723, from designs of Thomas White, a native of Worcester, and pupil of Sir Christopher Wren. The front is imposing; it is crowned by a

cornice with a circular pediment, rising from fluted stone pilasters; within the pediment are the Imperial arms of England supported by two angels. In niches on either side of the entrance are statues of King Charles I and King Charles II, and above it is an open pediment containing a representation of the city arms. In a niche above is a statue of Queen Anne. On the parapet are symbolical figures representing Justice, Peace, Labour, Plenty, and Punishment. Amongst other pictures of local and historical interest in the Guildhall there is a portrait of George III by Sir Joshua Reynolds, presented by the King to commemorate his visit to the city at the triennial musical festival in 1788. There is also a full-length portrait of Queen Anne, given by Sir John Pakington (Addison's Sir Roger de Coverley). Relics of the battle are kept there in the shape of cannon and armour, and many other objects of interest alike to the antiquary and the artist. The Corporation possess some ancient manuscripts and charters, including one of Richard I, and good municipal regalia.

Besides the Commandery, there are several other old buildings in Worcester which are well worth looking at. *King Charles's House* was burnt out over a century ago, and is now in two parts, one in the Cornmarket and the other in New Street. It owes its name to the story that King Charles escaped from it after the Battle of Worcester. He is supposed to have left the house by the back door just as Colonel Cobbett entered by the front. There is an inscription on the front of the house: "Love God

(W.B. 1577, R.D.), Honor Ye Kynge," R.D. being the initials of Richard Durrant, who built the house.

Then there is *Tudor House*, in Friar Street, the interesting features of which had till comparatively lately been obscured by plaster. On the ground floor there are large stone fireplaces, and on the second floor is a room with a superb plaster ceiling.

Queen Elizabeth's House, The Trinity, is that from which she is supposed to have watched the sports of the citizens during her progress in 1574. It is the only house remaining in the city with a galleried front.

Nash House, in New Street, is a four-storeyed house with three gables. It takes its name from Alderman John Nash, who lived there in the seventeenth century.

Of churches in Worcester, *St. Helen's* has a beautiful peal of eight bells, cast in 1706 to commemorate Marlborough's victories; *St. Michael's* possesses registers dating back to 1546, and *Holy Trinity* contains the old roof of the guesten hall of the monastery.

The Worcester Royal Porcelain Works are situated south-east of the cathedral. The porcelain manufacture for which Worcester is so famous was established in 1751 by Dr. Wall, a physician. After long research he succeeded in producing a paste chemically similar to that used in China, but made from ingredients foreign to the neighbourhood of Worcester. The materials employed consist of china clay from Cornwall, felspar from Sweden, fireclay from Stourbridge and Broseley, marl, flint,

and calcined bones. George III, on his visit to the works in 1788, conferred the name 'Royal' under letters patent. After changing hands several times, the works were disposed of in 1862 by Messrs. Kerr and Binns to the present company. Visitors are allowed to see over the works.

For many years *gloving* has been one of the staple trades of Worcester, a company of glovers having been incorporated in 1661. The two firms of Dent Allcroft & Co. and Messrs. Fownes Bros. are world famous. Visitors are allowed to see gloves being manufactured at their works.

The Victoria Institute is a modern building, the city memorial of Queen Victoria's Jubilee. It includes an art gallery and museum.

Map of Worcester
BARBOURNE
BARBOURNE ROAD
LANSDOWN ROAD
ASTWOOD ROAD
BRITANNIA JOINERY
CASTLE ST.
PRISON
COUNTY MUSEUM & ART GALLERY & REPOSITORY
FOREGATE ST. STATION
GAS WORKS
CATTLE MARKETS
THE BUTTS
CROSS
LOWESMOOR
HENWICK
HENWICK ROAD
HENWICK STATION
ROYAL ALBERT ORPHAN ASYLUM
BROAD ST.
HIGH ST.
TYBRIDGE ST.
NEW ROAD
COUNTY CRICKET GROUND
CATHEDRAL
FRIAR ST.
THE COMMANDERY
SALOP WORKS
FORT ROYAL
BROMYARD RD.
BRANSFORD RD.
ST. JOHNS
ROYAL PORCELAIN WORKS
RIVER SEVERN
CANAL BASINS
LONDON ROAD
BATTENHALL RD.
VERNON PARK
MALVERN ROAD
DOCA
WEIR
DIGLIS
DIGLIS LOCKS
COMPILED BY A.G. PARKER

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